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THE JERUSALEM  
**POST**  
MAGAZINE

Friday, November 4, 1983



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مكتبة من الأصل

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### THIS WEEK'S EVENTS THE TEL AVIV MUSEUM 27 SHAUL HAMELECH BLVD. TEL. 257361 Nov. 6-11

**EXHIBITIONS**  
**FINY LEITERSDOORF — AN ISRAELI FASHION DESIGNER**  
The first exhibition of fashion at the Tel Aviv Museum will show a wide range of one of the pioneers of fashion design in Israel: 33 original creations on mannequins, jewelry, accessories, materials, and photographs.

**MICHA KIRSHNER: Photographs**  
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**HENRY CARTIER — BRESSON — PHOTOGRAPHER** (Closing on Saturday, 5.11, at 10.00 p.m.)

**COLLECTIONS**  
**SEVENTEENTH CENTURY DUTCH AND FLEMISH PAINTING**  
**EIGHTEENTH CENTURY ITALIAN PAINTING**  
**IMPRESSIONISM AND POST-IMPRESSIONISM, TWENTIETH-CENTURY ART IN EUROPE AND THE UNITED STATES**  
**ARCHIPENKO: EARLY WORKS 1910-1921**  
A SELECTION OF ISRAELI ART FROM THE MUSEUM COLLECTION

**MUSIC** **ISRAEL DISCOUNT BANK!**  
**THE ISRAELI BAROQUE PLAYERS**, Programme: works by Boismortier, Rameau, Vivaldi, Mancini and others. Saturday, 5.11, at 8.30 p.m.

**DANCE**  
**TAMAR — RAMLAH DANCE THEATRE**, in a programme of new works. Wednesday, 9.11, at 9.00 p.m.

**THEATRE**  
The Tel Aviv Museum hosts the Train Theatre, Jerusalem.  
**IGARUS**, A puppet show for adults. Saturday, 5.11, at 9.00 p.m.

**CHILDREN'S THEATRE**  
**JOURNEYS**, A dramatized account of four traditional travelling puppet theatres (in Hebrew). Wednesday, 9.11, at 4.30 p.m.

**SPECIAL EVENT**  
**GREEN WING**, Two performances by Irit Blazer. Monday, 7.11, at 9.00 p.m.

**CINEMA**  
**FILMS ON ART**  
**THE EXPERIENCE OF THE ABSTRACT**, Tracing the different directions of abstract art in Europe and the United States in the late 1940s and the 1950s. L'EPREUVE DE L'OBJET, Rauschenberg, Lichtenstein, Warhol, Hockney and others. Tuesday, 8.11, at 9.00 p.m.  
Regularly (18th week)  
**YOL (The Way)**, (Turkey, 1982, 111 min., in colour, Hebrew and English subtitles). Daily at 4.30, 7.15, 9.30 p.m.; Saturday at 7.15, 9.30 p.m.

**VIDEO**  
**VIDEO ART**, Films by students of the State Art Teachers Training College, Ramat Hasharon. Thursday, 10.11, at 9.00 p.m.  
Visiting hours: Sunday-Thursday 10 a.m.-10 p.m. Friday closed, Saturday 10 a.m.-2 p.m., 7-10 p.m.; Box Office, Sunday-Thursday 10 a.m.-10 p.m.; Friday 10 a.m.-1 p.m.; Saturday 7-10 p.m.; Helena Rubinstein Art Library: Sunday, Monday, Wednesday 10 a.m.-4 p.m.; Tuesday, Thursday 10 a.m.-1 p.m. 4-8 p.m.; Circulating Exhibits (loan): Sunday-Thursday 10 a.m.-1 p.m. Tuesday 10 a.m.-1 p.m., 4-7 p.m.; Sales desk: Sunday-Thursday 10 a.m.-8 p.m., Saturday 7-10 p.m. Information desk and Box Office Tel: 281287.

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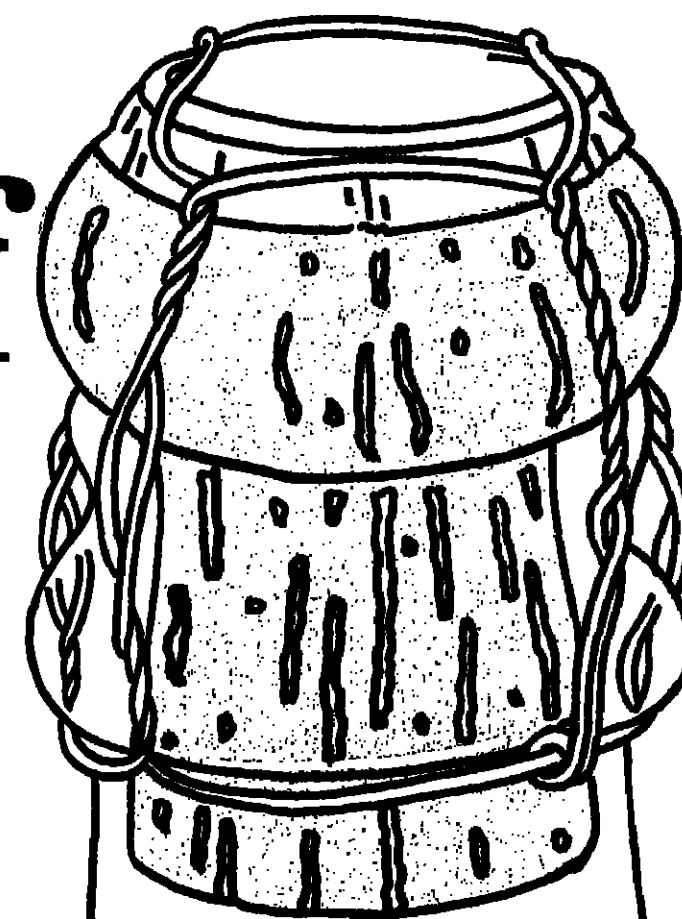
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The Israeli authorities recently allowed a PLO training base to be set up on the West Bank — for the filming of 'Little Drummer Girl,' the controversial John le Carré tale of Palestinians and Israelis. The Post's JOAN BORSTEN reports.

FOR THE SECOND time this year, Israel's claim to be a democracy has been put to the test by the international cinema community.

The most recent examination was administered by Warner Brothers Ltd. Shooting ended today on the local segments of *Little Drummer Girl*, the studio's \$10m-\$15m thriller which stars Diane Keaton and is being directed by George Roy Hill. The movie is based on John le Carré's controversial novel of the same name, which pits the Israeli intelligence service against Palestinian terrorists and is considered by some to be pro-Palestinian. Requirements for passing the democracy test include allowing a Palestinian flag to fly over Judea, transforming Ein Kelt into a terrorist training camp in Southern Lebanon, and painting PLO slogans on the walls of Jericho's Akabat Jaaber refugee camp, and staging the bombing of a refugee camp, by Israeli jets.

Just last winter, despite many misgivings about his real intentions, and serious doubts about the historical accuracy of his script, the Israel government made no attempt to discourage Greek-born French director Constantine Costa-Gavras from making most of his new feature here. *Hanna K*, which recently opened in Europe and the U.S. to poor reviews, was described as essentially the story of a confused American woman, but had as its background the dilemma of hundreds of thousands of Palestinian refugees. It was feared locally that in order to sway public opinion in favour of the Palestinians, the intensely political Costa-Gavras might take advantage of the fact that anyone who wants to, may make a move here, without even informing the powers-that-be or submitting a script for approval.

The Israeli government neither helped nor hindered Hill. The Israel Defence Forces' only contribution was to warn local commanders not to react to actors dressed as terrorists, firing their Kalachnikovs.

"In retrospect, it is clear that we were right not to make a fuss about Costa-Gavras," said an official of the Ministry of Industry and Trade, which oversees the Israel Film Centre. "Members of the industry had a chance to work with a top director. They earned some money. And we got favourable publicity for being liberal. Had we made problems for Costa-Gavras, the left-wing press would have had a field-day."

The same attitude prevailed when George Roy Hill arrived in Israel six months ago to scout locations, audition actors, contract production services from Israfilm and for *Little Drummer Girl*, although no one in the industry had any doubts about Hill's good intentions.

The director of *Butch Cassidy and the Sundance Kid* and *The Sting* was encouraged to film here all the scenes set in Jerusalem and Tel Aviv, as well as all the scenes depicting Lebanon. No one cared that it was those very scenes, set in refugee camps suspiciously like Ein

el-Hilwe, that caused some local critics to brand the novel "anti-Semitic" and "anti-Israel." Hill, of course, had hoped to shoot his Lebanese sequences in Jordan, but was refused permission, reportedly because Amman considered the le Carré novel "anti-Arab."

SET IN EUROPE, Lebanon and Israel, *Little Drummer Girl* tells the story of Charlie, a non-Jewish actress who is recruited by the Mossad and infiltrated into a Palestinian group responsible for attacks on Israelis and other Jews in Europe.

Although most of the action in the novel is seen through the eyes of the Israeli characters, there are several brilliant chapters in which le Carré, a former British intelligence officer whose real name is David Cornwell, takes his readers and Charlie into the refugee camps of Southern Lebanon. Peter Osnon, writing in *The Washington Post*, commented that in those chapters the "Palestinians cease to be merely stereotypical terrorists and become bearers of deeply felt and legitimate grievances."

The book has not yet been published in Hebrew, and is available here only in the \$25 English-language hardcover edition. Yet so many articles have been written in the local papers about le Carré's new "pro-Palestinian slant," especially after he attacked Israel's invasion of Lebanon in the British press, that shooting parts of the movie here might have caused a sensation, had the fact been widely known.

Anticipating this possibility, Warner Brothers imposed a publicity blackout when filming began last September 12 in Munich; they would like it to remain in force for the next two months while the company is in London and Germany.

DURING the 12 days that the cast and crew of the film were in Israel (quartered at the Laromine in Jerusalem and the Sheraton in Tel Aviv), several scenes were shot with Keaton, Yorgo Voyagis (the Greek actor who plays the brilliant Israeli agent Gadi Becker) and Klaus Kinski (the Polish-born German who plays the Israeli version of le Carré's George Smiley).

Most of the footage, however, was filmed in the politically volatile West Bank, where, one may assume, neither the Jewish nor the Arab residents would have approved of the script. One day was spent at the Akabat Jaaber refugee camp, which doubled as an unnamed camp in pre-1982 Beirut. Here Keaton meets Michael Christopher, the real-life novelist chosen by Warner Brothers vice president Marian Dougherty and Hill to play the crippled PLO chieftain Tayeh. Most of the extras were Israeli Arabs; West Bankers reportedly were afraid to appear on the screen after the book was banned by the Arab league.

The art director's crew arrived a few days early to put up Egyptian movie posters and Lebanese Star Cola advertisements on billboards, and to splash paint on the storefronts of the camp, which before 1967 was inhabited by some 60,000 refugees and now is home to only 3,000. Because of the circumstances, the film-makers were watched over by a larger contingent of Border Police than is usually assigned to production companies. The Border Police also made sure that when the cameras weren't rolling the crew covered up the PLO slogans that the art director had painted on the walls of the camp.

# Shooting script



Diane Keaton, star of 'Little Drummer Girl,' rests on Kalachnikov during break in shooting at Ein Kelt.

(Micha Bar-Am)

At least five days were spent filming at Ein Kelt, located off a narrow dirt road which branches off unobtrusively from the Jerusalem-Jericho highway to Wadi Kelt. Deep in the dried-out river bed, near a 5th-century Byzantine convent, the art director recreated a PLO training camp — apparently after visits to the real thing in Lebanon, Syria and Jordan.

Fluttering in the breeze over a crumbling mud hut, typical of the temporary refugee-housing that UNRWA has built in Southern Lebanon, was a red, white, black and green Palestinian flag.

ON A FURTIVE visit to the set last Sunday with photographer Micha Bar-Am, who managed to snap a picture of Diane Keaton before being asked to leave, we watched George Roy Hill film a scene in which a group of foreign mercenaries begin training.

Some were light-skinned Europeans, among them Keaton in a black sleeveless T-shirt, her face hidden by an olive green army cap. Others were dark-complexioned — Africans, Arabs, possibly Asians. All wore army fatigues; the symbolic red and white keffiyeh was much in evidence. Chanting revolutionary slogans in Arabic, they ran in formation past jeeps bearing Lebanese licence plates. On reaching a makeshift wooden building, its tin roof held in place with picturesque tyres and cement-filled oil barrels, each was tossed a Kalachnikov. They neatly caught the bulky rifles and proceeded to the shooting ranges where, in subsequent scenes, they would learn to "kill the Zionist enemy."

Only Keaton as Charlie, sweaty and red-faced, didn't play an intense radical. "Hi there," she called amiably to the "PLO functionary" who threw her the rifle.

KEATON, as everyone who read the book agrees, makes a perfect Charlie. Which is one reason why some Israelis and American Jews are worried about the impact George Roy Hill's film may have on the world's moviegoers.

"It's not a question of whether the book is anti-Israel or anti-Semitic," said Harry Wall of B'nai B'rith's Anti-Defamation League. "It isn't, at least not blatantly so. But we can easily finish the book with a more sympathetic picture of the Palestinians, because they are portrayed in a more humane way than the Israelis. I am, however, concerned about a film which cannot deal with the complexities of the problem like a book can, and therefore will reinforce the positive aspects of the Palestinians and the negative aspects of the Israelis as drawn by le Carré."

Between filming Keaton is reportedly less than amicable, and can usually be found in a solitary corner with the headset of her walkman securely clamped to her ears.

But the actress's great professionalism has her Israeli colleagues in awe. The Israeli cast, all of whom immediately memorized their lines when they discovered Keaton was working without a script, also speak frequently of the easy-going, pleasant atmosphere Hill has created on the set. This is something they are apparently unaccustomed to, despite the large number of foreign directors they have worked with here in recent years.

Hill has been involved with this project since before the book was published. He purchased it while it was still in galley for his Pan-Arts

Production Company, toured the Middle East with Cornwell looking for locations, and personally cast all of the actors with the help of Warner's Dougherty.

According to the Israeli cast and crew, the script follows the book almost exactly, eliminating of course some of the side stories. They believe that for this reason, the film, like the book, will be banned in the Arab world and attacked by politically conservative Israelis.

CORNWELL, an admirer of Israel until this country's first invasion of Lebanon, visited the Middle East six years ago with the idea of writing a new story featuring George Smiley. Unable to find a suitable plot for the British intelligence chief, who usually does battle with the Russians on European soil, he returned in 1980 to write a purely Middle Eastern thriller. His friend, David Greenway, then Jerusalem bureau chief of *The Washington Post*, introduced him to such Israelis as journalist Yuval Elizur, now of *Ma'ariv*.

The book is dedicated to Greenway. But in the foreword Elizur is credited "with heading me off from several grave solecisms that I prefer to forget." Elizur took him to Kibbutz Misgav Am, where the background of the agent Becker was formed.

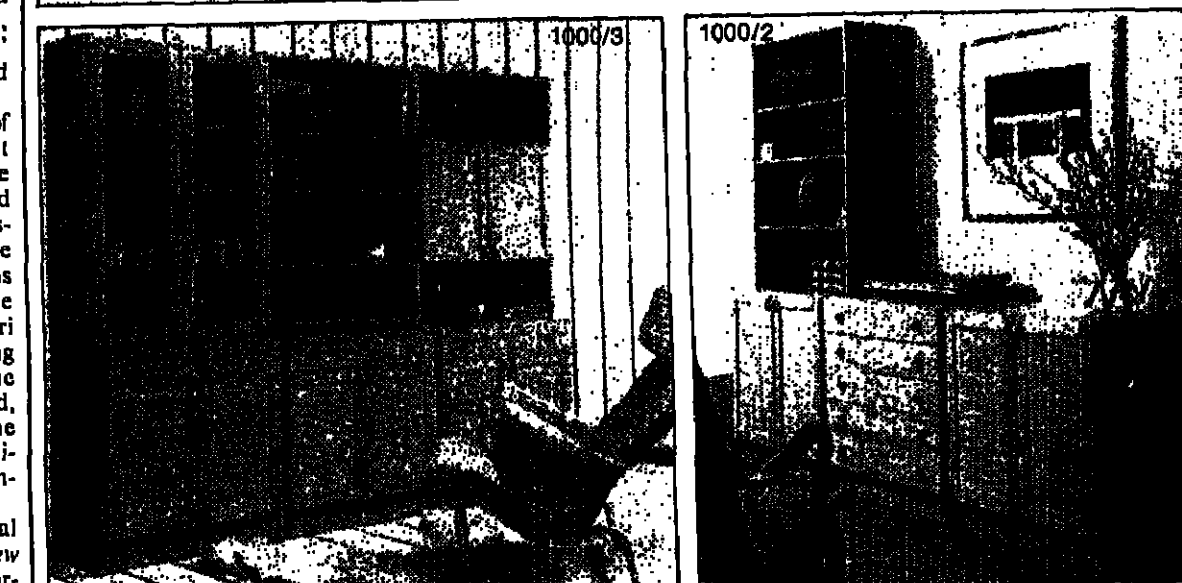
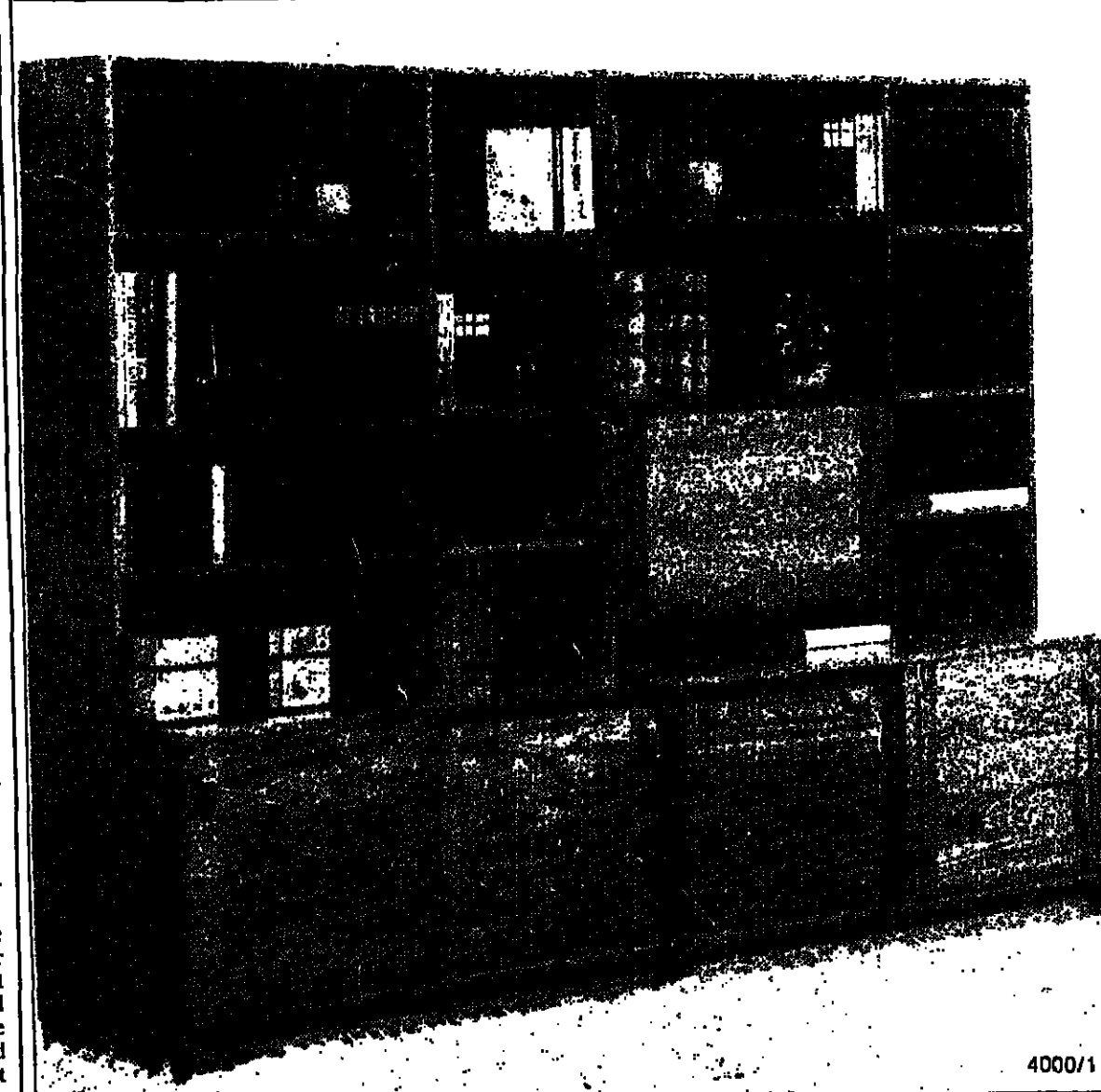
Cornwell also travelled to the Lebanese border with photographer Bar-Am to get a first-hand look at the now-abandoned railroad tunnel at Rosh Hanikra, through which the Cairo-Beirut train used to pass. And from Shlomo Gazit, today president of Ben-Gurion University and a former chief of military intelligence, he learned about the "Arab side," visiting with him several imprisoned terrorists.

It was apparently with the help of a pro-Arab British MP that Cornwell made contact with the PLO, and arranged to spend Christmas two years ago with Yasser Arafat. His escort through the camps of Southern Lebanon was Salah Ta'amri, husband of Dina, the former queen of Jordan. Ta'amri was then head of Fatah's youth wing in Southern Lebanon. After the Israeli invasion he was captured, and today the man, who became Cornwell's model for the Palestinian master-terrorist Khalil, is an inmate at the Ansar prison camp.

On a visit to Ansar several months ago, David Shipley, *The New York Times* Jerusalem-based correspondent, met with Ta'amri, who had just received his copy of *Little Drummer Girl*. Despite Shipley's criticisms of the Palestinian characters in the book — wooden, and portrayed as playboys hooked on fancy cars and women — Ta'amri seemed pleased with *Little Drummer Girl*.

So did most of the Israelis who worked with Cornwell, describing it as entertaining fiction and politically balanced, though flawed in its approach to the Middle East and the personalities who live here.

The script, written by Loring Mandel, follows the book almost exactly, say Israelis who have read both. Perhaps then, *Little Drummer Girl* will suffer the same fate in the Middle East as Egyptian director Youssef Chahine's movie *Alexandria Why*, a poignant tale of Jews, Christians and Moslems coming of age in the post-World War II city which was banned by the Arab world and criticized by politically conservative Diaspora Jews. The only clients Chahine found for his movie in this part of the world were moderate Palestinians and liberal Israelis. □



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הגדה מן האכל





October was a bad month for the economy, but a very good month for tourism. The Jerusalem Post's HAIM SHAPIRO tries to determine whether the October-fest was a one-time happening, or the beginning of a trend.

INDUSTRY is in trouble. The same goes for agriculture. The only businesses that aren't closing down are the hotels. In the midst of general economic distress, October was a boom month for tourism. When a special Israel Bonds mission flew in to examine Israel's predicament, the Bonds office in Jerusalem had to ask Tourism Minister Avraham Sharir for protection to find 30 rooms in five-star hotels. In the end he found the rooms, but the group had to split up between two establishments.

Everyone in the business admits that prices are high. The country has a reputation for being an expensive place to visit, and many in the tourism industry are not optimistic about the coming months.

Unfortunately, the fall weather in Europe has been beautiful, says Sako Scharf, one of the country's veteran tourist agents who recently returned from a sales trip to Switzerland. Scharf reports that people were still sun bathing on Lake Lugano when he was there. With weather like that, there isn't much incentive to take off for a winter holiday in sunny Israel.

Another warning against euphoria comes from Bernhard Kohn, manager of the Jerusalem Plaza Hotel, who admits that he is fully booked for the beginning of November, but sees the figures dropping sharply towards the end of the month. The situation is the same in other hotels, he insists.

None the less, the situation is unlikely to be as bad as it was last year, when the Lebanon war was at its height, and the Sabra and Shatila massacres occurred only days before the first charter flights of the season were about to take off for Eilat. Former prime minister Menachem Begin's war of words with German Chancellor Helmut Schmidt was fresh in the minds of the Germans, and when El Al wasn't striking, the airport workers were.

The figures for incoming tourists during the first nine months of this

year show an increase of 12 percent over 1982, and are the same as the figures for the same period in 1981. The projected gross income for 1983 is \$1.16m.

EVERYONE connected with tourism is quick to point out that unlike, say, the diamond industry, where high-cost gems are imported and then re-exported, producing impressive figures but relatively little profit, tourism has the highest added value of any major industry. Put more simply, it's all cream, just waiting to be skimmed off.

This means that if more tourists can be attracted, they will bring in additional foreign currency with hardly any further investment required here. In 1982, the overall occupancy for all tourist accommodations — hotels, hostels, holiday villages, rented rooms and camping sites — came to only 48 per cent. That means that for more than half the year, a given bed in one of these facilities was not slept in. By putting someone in the bed, we could make twice as much, not just in the hotels, but also in the restaurants, tourist shops, taxis and hairdressers.

Ephraim Dinur, head of marketing at the Tourism Ministry, says that this year there will be eight to 10 charter flights a week to Eilat, "almost as many as in 1981." In addition, for the first time, El Al will offer three weekly connecting flights to the Red Sea port, enabling regular airline passengers to buy a through ticket for less. "We can't say how the El Al flights will affect Eilat," he says.

THERE HAS BEEN a big increase in tourists from the U.S. This is understandable, Dinur says. "If one considers the fact that there was an increase of 150 percent in the number of American tourists going to Europe, where the dollar bought more than ever this year. At least a few of these seem to have extended their journey to include Israel. The larger number of Americans here is also at least partially due to a mas-

sive PR campaign during the last few months in the U.S.

But Europe is the problem, he adds. As anyone who was there this summer can tell you, our prices are very high by European standards, and the air fares, computed in dollars, are also higher. Still, he sees signs of hope. The Scandinavians, who all but abandoned Eilat last year, are returning. There will be three charters a week from the U.K. as compared to one last year. In October, there were 57 per cent more visitors from Italy than during the same month last year.

The Europeans can get a cheaper holiday in Israel if they want it, Dinur says, but it will be with a lower standard of service than they would get in Majorca, the Canary Islands or Greece, three of the most popular sunshine holiday destinations. Countering that is a £20,000 public relations campaign in England (with the government paying half), which stresses that Israel provides quality for its prices.

DINUR also works with the tourism wholesalers, those all-powerful enterprises which, with the stroke of a pen, can exclude Israel from the list of choice holidays offered. Part of a recent visit to Europe was devoted to persuading two such wholesalers in Holland to put Israel back into their brochures. He succeeded, but it is possible that one or both of them might still renege in a day or two.

He points out that all the cards are not in his hand. The hotelier who has a good year doesn't remember the hard times and jacks up his prices. Nor is the hotel price the only factor. Also playing a part are restaurants, taxis, buses and even supermarkets.

Kohn of the Plaza is less optimistic than Dinur, even though his hotel is one of the few that decided to raise its prices (in dollars) for next year. The October boom was seasonal, he says, and not the beginning of an upward trend; but he adds that he expects good things

from the hotel's entry into the Christian pilgrim market.

This year, he says, we can at least benefit from visits by many of those who decided not to come last year for political or security reasons. He believes firmly that he can attract more people by upgrading service, rather than lowering prices.

Nor is he against the recent efforts by the ministry to control the prices of extras such as drinks in the hotel lobby, although he objects to the current practice of setting ceiling prices in shekels, rather than dollars.

After all, he says, all the other services in the hotel are calculated in dollars.

Kohn approves of the recent ministry efforts to exert greater control over hotels by sending out teams of inspectors. It is a pity, he adds drily, that such control was absent for the last 15 years. He sees it as a most positive development, and even feels that the enforcement should be stricter, with the ministry lowering the grade of a hotel if necessary.

However, he warns that newspapers are not the place for such control to be exercised. Recent statements by the minister and senior officials about prices and service in hotels amount to what he calls "collective punishment," with the innocent suffering from the bad publicity along with the offenders.

MOSHE AMIR, director of the Hotel Association, has repeatedly attacked the minister for what he considers harm to the industry by public statements about prices and service.

Amir points to an overall tendency to lower hotel rates, at least those quoted in the association's annual booklet, which apply to individual tourists. As for group rates, these will be controlled for the first time by the establishment of a cartel, which forbids members of the association from offering group prices below a percentage of the quoted individual rates.

The association and some hoteliers believe that this cartel will protect the hotels from agents who shop from one to another, encouraging them to undercut each other. The agents, on the other hand, claim that the cartel will force up the price of the package paid by the tourists abroad.

Sharir says that he was very reluctant to allow the cartel, and did so under the conditions that prevailed last year, when tourism was at a low ebb. Now, he says, he is reconsidering the issue, but he does not want to act quickly and jump to a premature conclusion.

But, he adds, the real problem is prices, which are only marginally under his control. Even such a tourist oriented enterprise as the restaurant at Ben-Gurion Airport, which has become notorious for its prices, has nothing to do with the Tourism Ministry.

As for the hotels, over which the ministry does have some power, only 52 out of about 300 responded to a ministry appeal to offer reasonably priced tourist meals according to a set menu. Of those that responded, only two were five-star establishments.

"I'M CONCERNED about the future," Sharir says. "The returning visitor." He is the only hope Israel has of breaking out of the set pattern of about one million tourists a year and attaining its long-time goal of two million.

But it is safe to predict that this goal will not be achieved if the experiences of one random couple remain fairly typical. Arriving as part of a giant group of over 200, they reported that there was chaos on their El Al flight. Reluctant to criticize Israel or Israelis, they would only describe the stewards as "abrupt."

Talking about their hotel, which enjoys the ministry's five-star rating, they said: "You can't really call it a five-star hotel. A lot of the fixtures are missing or broken and the staff aren't very helpful."

TO UNDERSTAND Teddy Kollek's cane and the attack by *haredim* with whom he had been feuding ideologically, left him with 40 stitches in his head, several teeth missing and part of his beard ripped away.

The Bible (Numbers, 25) tells us how one of the Children of Israel, in an evident challenge to Moses' moral leadership, took a woman of Midian in the sight of all the congregation and, according to interpreters, had intercourse with her. At this point, Pinhas thrust a spear through both of them. "And the Lord spoke unto Moses saying: Pinhas... hath turned away my wrath in that he was very jealous for my sake so that I consumed not the Children of Israel in my jealousy."

The biblical word for jealousy, *kana'ut*, is also used today for zealotry or fanaticism. It is the word used last month by the elderly secretary of Jerusalem's ultra-Orthodox *haredi* (God-fearing) community, Yosef Shenberger, to explain — indeed, explain away — the attack on Kollek. "Those who did it were *kana'im*, and couldn't control themselves. He has grieved us many years."

Shenberger was not quite endorsing the attack. His initial reaction, he said, had been shock and a feeling that "this should not be the way." But he was not condemning it either. "It's not that much out of order," he said. "It's not a sin."

The *haredi* community is normally not violent, but according to Prof. Shmuel Ettinger of the Hebrew University, beatings and cutting off opponents' beards were not uncommon during the struggle between the newly founded *Hassidic* movement two centuries ago and their *Mitnagdim* opponents, and in the subsequent history of *haredim* in Eastern Europe. The violence was generally in God's name.

"If you see your neighbour committing a transgression," says Ettinger, "you are supposed to protest and draw his attention to it. The question is how you interpret this."

THE OLD Yishuv — the largely *haredi* population that constituted the Jewish community in Palestine before the rise of political Zionism — reacted strongly to the secular immigrants. At *haredi* instigation, the Turkish authorities sentenced Eliezer Ben-Yehuda — who was principally responsible for making Hebrew a secular tongue — to a year's imprisonment for sedition. When Ben-Yehuda's young daughter died an untimely death, the *hevra kadisha* refused to bury her.

The old Yishuv used some physical violence against leaders of the *Haskala*, the Enlightenment, attempting to adjust to the modern world while remaining Orthodox. However, their main weapon, according to anthropologist Dr. Jeff Halper, was the *herem* which not only ostracized the offender from the community but denied him a cut of *halukka* funds donated by foreign Jews for the support of the *haredi* community.

Following the establishment of the state, there were occasional eruptions of *haredi* militancy in Jerusalem, such as the demonstrations against the city's first swimming pool in the German Colony, the objection being to mixed bathing.

IT WAS NOT, however, until recent years — the past decade or less — that the rate and intensity of *haredi* violence in Jerusalem moved from the margin of public concern to a major issue casting an ugly shadow on the city and threatening serious repercussions.

A midnight raid on a rabbi's home in 1979 by Belzer *hassidim* with whom he had been feuding ideologically, left him with 40 stitches in his head, several teeth missing and part of his beard ripped away.

The stoning of cars on the Ramot road became a Sabbath ritual in Jerusalem carried out almost as punctiliously as candle lighting. Secular residents living in or on the fringe of the *haredi* quarters have had their apartments destroyed as extremist elements attempt to expand their cramped *lebensraum*.

In the past year alone, according to municipal figures, two such apartments have been destroyed by fire by *haredim*, four have been ransacked, and 10 householders in the Geula and Mevor Baruch quarters have been warned by telephone to sell out or face similar action.

A sign-painting store next to a yeshiva on Agrippas Street was gutted this spring because a pretty girl working there was arousing unsettling thoughts in the minds of the yeshiva students. Seventeen cars have been damaged in Jerusalem on Shabbat by rock-throwing *haredim* during the past year and eight persons injured. One of them, a Hebrew University geneticist, suffered serious head wounds, which caused temporary speech difficulties loss of memory, when a *haredi* youth threw a rock at his windshield.

*Kana'ut*, explains Shenberger, jealousy in the name of the Lord.

A greater sense of power, says Dr. Menahem Friedman of Bar-Ilan University, the foremost academic authority on the *haredi* world. "In the past 30 years they have become more self-confident. They feel economically stronger and generally more secure."

"It's only children who throw stones on Shabbat," says a *haredi* militant.

"We are applying *din hakofrim* — the law for the unbeliever," says a young militant.

Says Rabbi Menahem Porush, Agudat Yisrael leader whose family derives from the old Yishuv: "This violence is not a *haredi* action. There is a certain small group of extremists among the Neturei Karta and those close to them who permit themselves to do things which are shocking for the rest of Orthodox Jewry." Violence, he said, is an attribute of the Satmar *hassidim* and other groups of Hungarian origin.

THE FIRST Shabbat after Teddy Kollek was elected mayor in 1965, the League against Religious Coercion drove demonstratively through Men Shearim on motor scooters and clashed with *haredim*. Kollek called on the police to halt such activity and set about trying to find ways that would permit the *haredi* and secular communities to dwell peacefully in the same city.

"I tried to instill a certain amount of tolerance, but appreciation of the *haredi* population as an integral part of the community," he said this week.

He closed off Shabbat Square to Sabbath traffic after the Six Day War when an alternative route was opened in former no man's land, and subsequently closed 50 streets in *haredi* quarters to Sabbath traffic. One Shabbat last month a mob of *haredim* assaulted the 72-year-old mayor, cut his face with a stick, threw bottles at him, knocked him down twice, and brutally kicked him while shouting "Nazi" and other epithets.

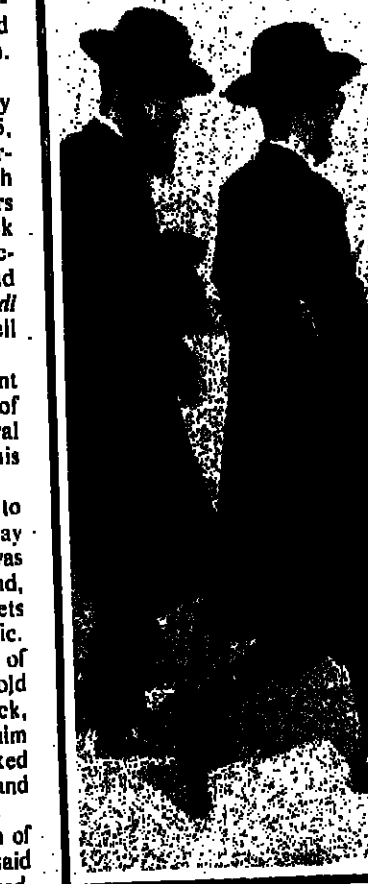
"There's been a growing reign of terror in the past few years," he said in his office, his leg still bandaged.

## For Heaven's sake

Ultra-orthodox violence in Jerusalem has become a major issue in recent years, as the *haredim* have gained economic strength and self-confidence. The Jerusalem Post's ABRAHAM RABINOVICH reports.



(Szelinski)



(Szelinski)

It's a small group that's responsible but they're growing in numbers, in the intensity of their activities and in the frequency."

The police have been unable to penetrate the *haredi* camp and perpetrators of violence there are rarely found. "We know every face here," said one militant *haredi* last week. "The police could never plant an agent."

Kollek believes the authorities could act with greater vigour against the *haredi* leadership, but are prevented by sentiment.

"There's a reluctance to move against the *haredim* because they all look like our grandfathers. The government has always regarded them as quaint, but when stones are thrown and people are hit and the mayor is beaten up, things are getting out of hand."

The major solution to the problem attempted thus far amounts to ghettoization.

"It's an ugly word," said Kollek, when it was suggested to him, but he could think of no better one and agreed that the principle was a sound approach for Jerusalem. *Haredim* want to live their own way of life with their own kind, and the secular are quite willing to let members of the population do so.

What was a natural process in the past is now becoming official policy. The municipality has set aside a hill at Givat Shaul for a religious, largely *haredi* development and the Housing Ministry has done likewise at the new housing estate of South Neve Ya'acov. In both cases, the sites do not lie athwart any road artery that would be used on the Sabbath by secular residents.

Where *haredim* in significant numbers are mixed with a secular population, friction is almost inescapable. The recent flare-up in Ramot over a projected swimming pool is a prime example. Both sides recognize it not merely as an issue in itself but as a key to the future character of the area in which it is located.

IT IS an ironic fact that the principal conflicts in Jerusalem since 1967 have not been between Jews and Arabs but between Jews and Jews. It is ironic, too, that this growing polarization comes at a time when both the secular and the religious wings are readier than they were in the past to reach out.

"The secular world in the last 10 to 15 years has become much more open to Judaism and Jewish culture," says sociologist Friedman, "but in the last few years they are feeling more and more threatened by the *haredim*."

A similar openness on the part of the ultra-Orthodox was cited this week by Rabbi Avraham Ravitz of Or Shmeah yeshiva, a founder of the Tali Party which challenged the Aguda list for the *haredi* vote in the recent municipal elections in Jerusalem.

"Most *haredim* — not the *haredi* establishment — want to stand opposite the secular public with open arms and establish communication," he said.

The recent phenomenon of a relatively large-scale movement to Orthodoxy by secular Jews — *ba'alei tshuva*, or penitents — was an indication to the *haredi* camp, said Ravitz, "that there is a basis for intellectual contact — and not because they believe they will bring the seculars into the fold."

The absence of such contacts is the most striking and saddening part of secular-*haredi* relations in Jerusalem.

The problem lies mainly, but not exclusively, in the *haredi* camp. The

great bulk of *haredim* are reasonable men — many of the leaders could even be called men of the world — who detest violence and are perfectly willing to let the secular population live their own lives as they see fit as long as they are left to live theirs.

There is, however, a strong core of *kana'im* — men not of this world but of some other world — who will not compromise with impiety, who will be jealous in the name of the Lord. They divide the world between believers and *freimim* — free ones, a pitying or derogatory term for non-believers. Even young children among the *kana'im* speak of the non-religious as a doomed and dissolute race, not as fellow Jews who have not yet seen the light.

To the more extreme wing, the *Eda Haredit*, the secular Zionist state is itself anathema. The *kana'im* are not only a militant force in themselves but push the whole *haredi* camp towards militancy when major issues arise. The proposed sports stadium in Shuafat became an issue only after the *kana'im* made it so.

*Haredim* constitute about 20 per cent of the Jewish population in Jerusalem and are by far its fastest-growing element. They seek another 500 housing units a year. The potential for dangerous friction grows too.

"I'm afraid of a real *kulturkampf*," says Menahem Friedman.

The picture is not totally grim. The new list of Sephardi *haredim*, which won three seats on the city council, as many as did Aguda, represents a constituency which has traditionally been tolerant in religious matters, although their political posture is still a mystery. Rabbi Porush says they will prove even more militant than Aguda, but there are others who feel otherwise.

The new Tali movement, which likewise grew out of Aguda, more clearly represents a moderating force.

"There is a will in the *haredi* camp to get to know the secular camp," says Tali leader Ravitz. "It is something we talk about among ourselves. We have grievances — *haredim* feel they are treated as second class citizens as far as getting public facilities that are coming to them. But we see Jewish society as one society."

Kollek believes that while *haredi* militancy is serious "It doesn't endanger the peace of Jerusalem." He fears, however, that violence is contagious. We've got to fight it to prevent it from spreading to other sectors of the population."

Although the police maintain regular contact with key *haredi* leaders, including Eda Haredit leaders, there is no other regular link between the secular and *haredi* camps except through the *haredi* political leadership. Both sides have been satisfied until now to leave it at that. However, following last month's Sabbath pogrom against Jerusalem's mayor, the time has perhaps come for a more comprehensive approach.

This could include both a sophisticated way of identifying and punishing *kana'i* culprits and institutions they may be associated with in order to make violence painful for them as well and more importantly, an attempt to build bridges between the two camps.

It was Rab Nahman of Bratslav who wrote: "The truth is a narrow bridge by which we traverse the world." The *haredi* and secular communities had better find some common truth if they wish to cross that bridge in safety. □









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# Wajda's revolution



French actor Gerard Depardieu is eminently convincing and human in the title role of Andrej Wajda's "Danton."

THE MOST COMFORTABLE way to approach Andrej Wajda's *Danton* is to decide, from the very beginning, that the French Revolution is nothing but a huge red herring, quite irrelevant to the intentions of the filmmaker. It is convenient to take the view that Wajda's *Danton* is not *Danton* at all, but Lech Walesa, while General Jaruzelski wears the mask of Robespierre and the bread lines of 18th century Paris are really the queues of Warsaw in the latter part of the 20th century.

In short, it is easy to consider *Danton* as an allegory, in which someone like Wajda can protest the plight of his country while carefully refraining from angering the present government, beyond the accepted limits.

Such a view of *Danton* is indeed facile. And it has the additional advantage of turning *Danton* into a front-page story, and of allowing reviewers to dwell on an issue very much in fashion. This point of view is not altogether erroneous. But it does limit the picture's scope, and does not account for everything in it.

Wajda's *Danton* is much more than an allegory. It is a tragedy, a tragedy of a man who is torn between his own ideals and the demands of a revolution. It is a story of a man who is torn between his own ideals and the demands of a revolution.

## CINEMA Dan Fainaru

Przybyznwska's framework to make *Danton* a clash of giants, a theme which comes close to that of Jean Paul Sartre's *Les Mots*. But Wajda, in light of his own experiences with Communism, may have seen in *Danton* an opportunity to go beyond Sartre. In this light, there can be no doubt that the Polish experiences have made a significant contribution to the final shape and slant of the film.

But there are several indications that, in making *Danton*, Wajda was not primarily concerned with the front-page news of 1983. He had tried to raise money for the film for four years. He based it on a play written almost 50 years ago (and no one can accuse Przybyznwska of cashing in on the Solidarity-Communist Party confrontation). And, most convincing of all, Wajda tried to make the Polish film industry an active partner in the project. He could not have done that if he planned to make *Danton* a front-tail attack on the regime.

Nevertheless, the film did come into being because of the political nature of Wajda's previous films, which carry topical subjects far beyond their immediate cinematic scope. The Poles remain official partners in the picture; but their participation gradually changed from active to symbolic. None of the scenes which were to be shot in Poland actually materialized. And the only practical Polish help was to allow some actors, most of them veterans of Wajda's stage *Danton*, to join him in France.

In the meantime, the steady aggravation of the Polish crisis tempted Western producers, who encouraged a current-events interpretation of the film. As it turned

out, the Western partners had to foot the entire, very considerable bill. Even then, the project was only completed with the help of a substantial grant from the French Ministry of Culture.

It is questionable whether the French are happy with the result. Their original plan - French patronage of arts regardless of their nationality, for purely cultural and humanitarian ends - has at least partially backfired. Instead of a powerful statement against dictators and legalized terrorism (a statement anyone would be proud of), Wajda provided a disturbing analysis of the revolutionary spirit. That analysis could not but embarrass the French Socialist benefactors, who squirmed uneasily at *Danton*'s declarations that "the revolution is like Saturn, eating its own offspring," and "the people's worst enemy is its government."

WHAT WAJDA sets out to achieve - and he certainly manages to do it quite well - is a tragic confrontation between two mutually exclusive tendencies, inevitable at a certain stage in the development of any revolution. It is summed up in the French words of Jules Michelet, a deliberation on *Danton*'s trial. Michelet points to the final argument, which won conviction, very clearly: "Do you want to go on of Robespierre? If not, the only thing left is to condemn *Danton*. There is no way for the two of them to go on together."

Wajda's *Danton* appears as the more human, fallible - and because of his weaknesses the more appealing - figure. He himself argues, in the film, that he is trying to brake the fervor of the revolution, to give the people some respite and a chance to breathe, to live, to rest. This, of course, is unacceptable to the fanatics, who feel that slowing down is the first step towards self-destruction. For them, as the



Wajda: The Polish actors followed his instructions and hammed it up.

script says, "the principles of the revolution have become more important than the revolution itself."

The leader of the intransigents is of course Robespierre. Here Wajda eschews the typical image of a singularly perturbed person, conscious that no matter what he chooses for himself and for the nation, the revolution itself is lost. This is why he tries to delay *Danton*'s arrest until the last moment.

But once the conflict is out in the open, Robespierre becomes implacable. He established that in revolution, judges have only one purpose: to eliminate the enemies of the revolution (how familiar are these declarations nowadays). He moves with lightning speed to clean out any semblance of resistance; he arranges a mock trial in which no witnesses are necessary, since the verdict has been sealed long before the accused entered the courtroom.

Only at the very end, after *Danton* has been condemned and executed, does Robespierre recognize his previous doubts, conceding that his victory was nothing but a defeat. If dictatorship is required in order to preserve the spirit of the revolution, democracy has failed and the revolution has failed with it.

For all purposes, *Danton* represents the popular hero, the born leader who electrifies masses with his powerful rhetoric, and who counts on their support to stay, at the top. Robespierre is the opposite, the manipulator of the party mechanics, the shrewd tactician who controls the politics of the party. For him any popular person whose strength does not emanate from the party itself, and therefore is not guided by its machine and its rules, is a danger to the party and the nation. For Robespierre, party and nation are identical.

is the role of the people, for whose benefit the whole struggle is supposed to take place. They are a confused, misguided and easily moved mass, amorphous and characterless, easily influenced for one cause or another, but not really conscious of their own interests.

THIS IS also reflected in the picture's visual style. *Danton* should be a spectacle, the climax of a historical cataclysm, a huge stage for countless characters to play on. Crowd scenes would seem essential to impart the spirit of the particular moment in history. But this is a singularly intimate movie. Real crowds are only seldom encountered, the camera focusing on single persons who, more often than not, deliver their lines straight into it.

The viewer who expects Wajda to let fly with his typical array of disorienting lenses, low angles, purposely unnatural lighting and the rest of his usual bag of histrionics, will be amazed at his restraint. Most of the time, the camera stays at eye level, the least obtrusive lenses have been selected. It all looks terribly conservative for the flamboyant Wajda. He explained that it is the only way to shoot events that are in themselves so shattering, any additional interference by the camera would only confuse the issue. The images have been painstakingly constructed to recall the revolutionary paintings of Jean Louis David (who, incidentally, is seen at work in the movie). And no effort has been spared to reconstruct costumes and sets that are faithful to historical fact.

Still, no one should suspect Wajda of being too realistic. The actors more than compensate for what he did not do with the camera. When he asked them to overact, they acquiesced. For Robespierre, party and nation are identical. Particularly disturbing in all this

The performances are so exceedingly theatrical that no one can suspect any attempt to achieve realism on the screen, not for a moment. This effect is accentuated by the dubbing into French, which is so atrocious that there seems to be no correlation between the voices you hear and the movement of the actors' lips. No wonder that finer psychological nuances get lost altogether, and only strong, punch-like statements are registered.

OF COURSE, there might be a method in this madness. Polish actors play the fanatics in Robespierre's camp, starting with the remarkable Wojciech Pszoniak, who is Robespierre himself. His presence is overpowering. But once he starts speaking into the camera and the dubbing is evident, a strange process of estrangement from the character takes place. That may be intentional. The *Danton* gang, with Gerard Depardieu in the lead, are more realistic, believable, human and likeable. Depardieu himself is eminently convincing as a man everybody wishes to follow. Also worthy of mention are Patrice Chereau and Roger Planchon, two distinguished stage directors who are impressive as Camille Desmoulins and Fouquier, *Danton*'s unwilling judge. As Lucile Desmoulins, Camille's committed wife, German actress Angela Winkler somehow seems convinced she is expected to be in a state of permanent hysteria, as if she is to transmit the premonition that she will follow her husband to the gallows shortly.

This is an important film; the expression of a disillusioned idealist who has lost his faith. Appraised as a dramatic experience, it may be less than perfect and involving. But its contents are too relevant to be ignored - particularly in a world which tends to take fanatics for prophetic martyrs.

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9:30 pm: *Oh What a Lovely War*  
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## Country boy no more



Kenny Rogers, Dolly Parton, and Barry Gibb: combining country kitsch and Bee Gees' pop.

ALL-AMERICAN middle-aged matinee idol Kenny Rogers has broken out of his kitschy country music mould to plunge into the wide world of pop in *Eyes That See In The Dark* (Elektronics), an album written and produced by Barry Gibb.

Yes, you heard right. After Barbra Streisand and Dionne Warwick, it's now Rogers' turn to collaborate with the Bee Gees (who sing back-up vocals on the album) on a change of image. Apart from a few numbers, Rogers sheds most or all of his country music trappings and gives us mandolin pop in the best Bee Gees tradition. A far cry indeed from the gruff, growling crooner who gave us "The Gambler".

Oh, I'll admit it's hard to resist - especially since Barry Gibb's songs fit Rogers like a glove. But I'm not at all sure I like it. The singer obviously needs more than the country audience to sustain his success. But after establishing himself as the comfortable, sexy father-figure of a conservative Middle-American audience, Rogers, in his new album, emerges as just another accomplished pop singer among thousands of others. It's sad, really, even though it will tap new international audiences for Rogers.

My favourites here are the more country-ish songs, "Islands In The Stream," the duet with Dolly Parton, is undistinguished. Nothing like his well-known duet with Kim Carnes in *Don't Fall In Love With A Dreamer* or the stunning recent one with Sheena Easton in *We Got Tonight*.

SURPRISE of the decade may well be Neil Young, whose *Everybody's Rockin'* (CBS) is bound to leave his fans open-mouthed. In a 180-degree volte-face, Young has turned his back on his usual folkie stuff and returned to old '50s rock'n'roll.

### ROCK, ETC. Michal Yudelman

Never having fulfilled the promise of his youth, the most enigmatic and powerfully inventive singer-songwriter of the early '70s seems to be flinging it all away and beginning anew. The long-haired, flannel-shirted troubador is now slick and long-sideburned and wears a white suit and tie with black and white shoes!

Is there a message in them that rock 'n' roll songs, or is it simply moving with the stream of whatever's fashionable and commercial? Could it be that rock has exhausted its usefulness as a means of expression, at least as far as Young's concerned? Whether he's trying to tell us something and, if so, whether he's succeeded, only Young's fans will tell.

And, speaking of Young, Crosby Stills and Nash have apparently successfully overcome the hiatus in their career and followed *Daylight Again*, their last album, with *Allies* (General Music Company).

In this album, compiled of three live shows held in 1977, 1982 and 1983, CS & N manage to sound almost exactly the same only more contemporary, probably due to the modern keyboard and percussion arrangements. The effect of the familiar vocal harmonies and new numbers is of slowly ripening and developing maturity.

Side two is full of delightful surprises, like Lennon and McCartney's "Blackbird" and Joni Mitchell's "He Played Real Good For Free," a cynical comment on rock performers gone commercial. Also on this side is "Wasted On The Way" from the previous album and

Stephen Stills' 1966 politically-conscious hit "For What It's Worth."

FINALLY, a sticky treacle of romantic love ballads on Air Supply's *Greatest Hits* (General Music Company), with the familiar "Every Woman In The World" and "The One That You Love." All the songs are pretty much alike, except for "Making Love Out of Nothing At All" which for some perverse reason reminded me of Meatloaf. Finally, I glanced at the cover and saw it was produced and directed by Jim Steinman (who used to write and compose for Meatloaf). A very pleasant album indeed for a party, an elevator or a nice, clean teenager.

JAZZ NOTES: CBS has released *Jazz USA*, which is a sampler offering cuts from 10 CBS albums which you should find available here (although some, like Al Di Meola's *Electric Rendezvous*, have been out for quite a while). Tastiest cuts are by Miles Davis, who opens Side Two with "Jean-Pierre" (from his album, *We Want Miles*), and by Wynton Marsalis, whose "R.J." is from the album that bears his name.

Also included are cuts by Bob James, Charles Earland, Stanley Clarke, Maynard Ferguson, Weather Report, James Blood Ulmer and Ramsey Lewis. Some disco manages to sneak in, which is where you no doubt will sneak out.

Meanwhile, one of the best basic jazz rifts we've heard here in a while sneaks onto the final track of Frank Zappa's *The Man From Utopia* (CBS). The cut, called "Jazz Discharge Party Hats," is given a boost by Marty Krystall on sax. Elsewhere, "Tink Walks Amok" is a very respectable instrumental, with Arthur "Tink" Barrow and Zappa doing their usual impossible guitar-work. M.L.K.



Mira Zakai: Kopytman's "October Sun," from an Antichai poem.

## For the record

MUSIC & MUSICIANS / Yohanan Boehm

CONTEMPORARY composers everywhere face the eternal problem of how to gain access to a knowledgeable, critical public - receptive to fresh ideas and different modes of expression. They crave some kind of reaction - be it enthusiastic or reserved - to their attempts to create enduring works of art. Some countries, such as the Netherlands, promote their national composers with generous grants and assistance in publishing scores, so that their works can be performed abroad as well as at home. Today, the widest possible public can be reached through radio, TV and records.

In Israel, past attempts to publish the music of our own composers did not produce encouraging results and were soon abandoned. Apparently, poor distribution and mediocre technical quality both played their part in the failure. Now, a new attempt is being made to create a forum for Israeli compositions.

Music in Israel is a joint project of the Ministry of Education and Culture, the Israel Broadcasting Authority and the Jerusalem Music Centre. Its first fruit was presented to the public on Tuesday of this week, when the issue of the first record was celebrated at the minister's office. It contains three works: Zvi Avni's "Five Pan-tomimes" (1968); Mark Kopytman's "October Sun" (1974) and Mordechai Suter's "The Daughter of Jephthah" (1965), all performed by the Israel Sinfonietta, Beersheva, under its chief conductor, Mendi Rodan. They were recorded at the Jerusalem Music Centre.

Jerusalem Records, established two years ago by Moshe Superstein for the purpose of publishing Israeli and Jewish music, in addition to music from other countries of interest to collectors rather than the general public, was responsible for the production after the actual

taping had been completed. Nimbus Records of Great Britain, well known for its top-class pressings, printed a completely "clean" record (entirely free of background noise) and of extreme tonal clarity. This is especially important for the particular works. The cover is attractive and informative.

The works chosen represent three different personalities and styles among Israeli composers, three widely varying forms - a poem by Yehuda Amichai ("October Sun"), excellently interpreted by contralto Mira Zakai; music for a ballet commissioned by the BatSheva Foundation for Gary Bertini and his Chamber Ensemble; and an orchestral five-movement "Pantomime" after paintings by Picasso, Chagall, Kandinsky, Klee and Dalí, which was commissioned by the Israel Composers' Fund.

This is a very welcome enterprise, and it is to be hoped that not only composers using so-called contemporary techniques, but also representatives of other schools and trends, maybe even more old-fashioned traditionalists, will be given the chance to play a part in this anthology, as they have played their part in the evolution of music in Israel since pioneering days. This first record (ATD 8301) is an encouraging start. *Vivant sequentes!*

Some examples of "collectors' items" issued by Jerusalem Records (available at the Israeli Music Publication shop, 15 Rehov Keren Hayesod 25) include, for people who can pronounce Slav names, music by Blagovest Bersu (1873-1934) and Lucijan Marija Skerjanc (1900-1973), performed by the Slovene Philharmonic under Samo Hubad. The former's "Sunny Fields" is a symphonic poem, somewhat reminiscent of Smetana's *Ma Vlast* - it was in fact intended to form a part of a cycle, *My Fatherland*. The Dubrovnik-horn composer also contributes a choral piece,

"Moonlight," executed with great skill by the KUD Choir, Jozs Vlahovic, a short piece of Debussyesque beauty and lovely sonorities.

The reverse side contains a "Concerto for Piano and Strings" by Skerjanc, a Slovene, performed by (another tongue-twister for you!) Dubravka Tomsic-Srebotnjak of Dubrovnik. This is a well-constructed work, though one won't find any particularly Slovene traits in this music, which is more influenced by certain French impressionist composers (and not the greatest at that). The pianist copes with the rather demanding keyboard score with impressive fluency and differentiating dynamics, ably assisted by the strings of the Slovene Philharmonic (ATD - 8202).

ANOTHER record takes us to faraway New Zealand to make our acquaintance with Douglas Lilburn (born 1915), whose professional background includes studies with Ralph Vaughan Williams and founding the Electronic Music Studios at Victoria University of Wellington. His Second Symphony (1951) bears unmistakable traces of his English master and of Sibelius, but with a strong personal imprint and a remarkable fluency in the development and spinning out of his musical material. The New Zealand Symphony Orchestra, conducted by Ashley Heenan, serves the rich score very well, and the listener is free to visualize the New Zealand landscape and scene in this interesting and stimulating work of half an hour's duration, which passes without a dull moment.

The "Aotearoa Overture" which sounds like a word for Scribble fans with a lot of vowels on their rack but apparently means "Land of the long white cloud" - is another composition breathing the atmosphere of New Zealand in a most attractive manner. Finally, "Diversions for String Orchestra" (1947), written for the Boyd Neel String Orchestra, presents Lilburn in his lighter mood, providing, in five short movements, a pleasant vehicle for the NZBC School Music, to demonstrate its impressive quality. This record is surely a most welcome issue to present a New Zealand composer of impact and musical substance (though in his later years he has turned to electronics).

LARRY ADLER will be the guest artist with the Israel Sinfonietta, conducted by Stanley Sperber, in three concerts next week. He will perform Cimarosa's *Oboe Concerto*, transcribed for harmonica, and the concerto specially written for him by Marc Lavry in 1952. "L'Arlesienne" Suite No. 2, Mozart's Symphony No. 29, K. 201, and Bartok's Rumanian Dances will complete the programme, to be given in Ashkelon (November 9), in Beersheba (November 12), and at the Jerusalem Theatre (November 13).

All of Beethoven's 10 Violin-Piano Sonatas are currently being performed by Uri Piorka and Jonathan Zak in three recitals at the Israel Museum. The remaining two recitals are scheduled for November 7 and 14.

After a long absence, Flora Nudelmann, the outstanding Argentinian pianist, is giving a series of eight concerts in this country under the auspices of the *Organizacjia Latin-Americana en Israel*. She visited us in 1970 and particularly excelled in Latin-American music. Miss Nudelmann is waiving her fee for this tour.

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the israel museum  
jerusalem

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China and the Islamic World: Mutual Influences in Ceramics  
David Bomberg: 1923-1927  
Mario Merz: Builder of igloos and constructor of moveable nomadic dwellings  
Contemporary Israeli Art  
Contemporary Art from Permanent Collection - together with new acquisitions from American artists  
The Tip of the iceberg no. 2 - new acquisitions of Israeli art  
Miriam Naleg: Haunted Environments - sculpted and painted expressive environments by a young Israeli artist (from Nov. 8)  
Memphis, Milano - furniture and accessories, and over 150 slides presenting this international design group (from Nov. 8)  
Michael Drucker: Projection on Photographic Situations (from Nov. 8)  
Looking at Pictures - for children aged 8 and up (until Nov. 10)

### SPECIAL EXHIBITS

Capernaum House  
A New Mosaic in the Norman P. Schenker Archaeology Garden  
On Lamps Section  
The Permanent Exhibit in the Prehistory Hall  
Yemenite Torah Finials ("Rimonim")

### EVENTS

**SPECIAL EVENT**  
Cultures in Dance (first in a series of six evening)  
Saturday, November 8 at 20.30  
THE SILENCE OF FLOWERS SPEAKS from Japanese haiku -  
3 classical dances and poetry reading  
Timi Kader, dancer; Shmura Inbar, reading; Michel Gruber, flute  
followed by KABUKI film

**CHILDREN'S FILM**  
Sun., Nov. 8; Mon., Nov. 7; Wed., Nov. 9; Thurs., Nov. 10 at 15.30  
PINOCHIO - Animation film from Disney's Studios  
Single ticket IS 350, members/students IS 300;  
Series IS 1,800, members/students IS 1,500.

**LECTURE (in English)**  
Sunday, November 8 at 15.00  
THE ASSYRIAN SIEGE OF LACHISH  
Lecturer: David Ussishkin, at the Rockefeller Museum.

**FILM FOR SENIOR CITIZENS**  
Monday, November 7 at 11.00  
DIGGING FOR THE HISTORY OF MAN  
The art and architecture of the Babylonians, Sumerians, Hittites, Greeks and Romans

**CHILDREN'S STORY HOUR (in English)**  
Monday, November 7 at 16.00  
For 7-8 year olds, with children's participation

**CONCERT**  
Monday, November 7 at 20.30  
BEETHOVEN SONATAS FOR VIOLIN AND PIANO  
Uri Pliankin, violin; Jonathan Zak, piano

**FILM**  
Tuesday, November 8 at 18.00 and 20.30  
FROM MAO TO MOZART (USA 1980) - dir. Murray Lerner

**LECTURE (in Hebrew)**  
Tuesday, November 8 at 20.30  
THE JEWS OF GÖTEBORG - ethnography of a Western European community  
Lecturer: Avi Nilsson Ben Zvi, at the Israel Museum. Includes tour of exhibition.

**CONCERT**  
Saturday, November 12 at 20.30  
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**SHRINE OF THE BOOK:** Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 10.00 to 22.00; Fri. & Sat. 10.00 to 14.00  
**BILLY ROSE SCULPTURE GARDEN:** Sun.-Thurs. 10.00 to sunset; Fri., Sat. & holidays 10.00 to 14.00  
**ROCKEFELLER MUSEUM:** Sun.-Thurs. 10.00 to 17.00; Fri. & Sat. 10.00 to 14.00  
**LIBRARY HOURS:** Sun., Mon., Wed., Thurs. 10.30 to 17.00; Tues. 16.00 to 20.00  
**GRAPHICS STUDY ROOM:** Sun., Mon., Wed., Thurs. 11.00 to 13.00; Tues. 16.00 to 20.00  
**TICKETS FOR SATURDAY:** Available in advance at the Museum and at the ticket agencies: Tel Aviv-Rosoco, Etzion, La'an and Castel; Jerusalem-Kis'im.



Haim Ohn and Shelley in the BatSheva Company's "Common Prayer" by choreographer Robert Cohan.

## No gladness, no gloom

TWO NEW works - by Robert Cohan and Igal Perry - presented by the BatSheva Dance Company in collaboration with the Israel Philharmonic Orchestra at the Mann Auditorium in Tel Aviv (October 27), had a certain kinship, despite their individual attack.

Both choreographers ostensibly set out to create mood - Cohan "an abstraction of prayer," Perry "a pure abstract dance-work." Yet how abstract can bodies be? What emerged were strong affirmations, one way and another, and this was heartening; for if there was no gladness, there was also no gloom.

Cohan's *Common Prayer* went into the almighty music of Andrzej Panufnik's *Sinfonia Sacra*. The composer admits to aiming at "religious and patriotic feelings" (Polish), and in the dance movement there was indeed a martial aggressiveness that matched the trumpet fanfares, the surging energy of the "Visions."

Dressed in fantastic costumes (By Moshe Sternfeld) that separated the legs of the blood-red trousers to expose front and back right to the crotch - the women wearing flesh-colored body stockings, the men briefs - and with masks (by Yehudit Greenspan) like the visors of medieval armour, the dancing showed a striking new aspect in Cohan's many-sided style.

Rapidly changing angularities, emphatic articulation in the "balletic" scenes, made this a highly declamatory work - its impact seemingly spontaneous but in fact cunningly organized.

Both movement and music sagged somewhat in the slower sections, but not before an intensely beautiful solo entitled "Prophecy," recalling old paintings or suffering and martyrdom. It was danced with eloquent control by Haim Ohn.

This was really the nub of the work, for nothing that followed quite achieved its stunning effect. There were intimations of gentler emotions and relationships, but the final "hymn" seemed to carry too little of prayer, too much of action. The company danced throughout with positive strength.

Perry's *Boleto* proved to be one of his most successful works. Large

### DANCE Dora Sowden

ly because he obviously let the Ravel music "build" his ideas and their drive, he achieved absolutely what appeared to be the absolute purpose: to delineate in dance form the pulse of the musical repetitions that are really not repetitions at all. Thus, the patterns made by the dancers - first appearing in line in a one-two-stop forward movement and then going into variations and configurations - developed an over-increasing throb. In the stretch of legs, the upward thrust of arms, the dipping *pliés* and in the constant flow across and along and round the stage, the movement lived with the music.

The IPO, conducted by Yitzhak Steiner (in the absence through illness of Shalom Ronit-Riklis) sat in the deep well of the orchestra pit with its comparatively small opening. The sound was thereby much reduced and became more an accompaniment than a partnership - though conductor and players did remarkably well, especially in the trumpet sections.

When, for the Tchaikovsky Symphony No. 4, the orchestra sat on the stage, it was plain to hear how much had been lost (though this was a rather routine performance). Nevertheless, the collaboration between a dance company and a live orchestra was an exciting and memorable event in Israel.

THE OPENING ceremony of the 36th academic year of the Jerusalem Rubin Academy of Music and Dance was held in the Khan Theatre (October 24) and included samples of the work of various departments. Two items came from the choreographic work of academy students.

One was *Meditation in Sinai* by Kelly Aud (music: Edgar Varese) danced by Yaira Oz, Anat Shamgar and Aud herself. As student invention it had its merits, particularly in the sense of rhythmic design. Some

movements, however, seemed irrelevant, in that they didn't advance from one development to another. They didn't "follow through."

The same could be said of Hefziba Abraham's solo *Torn Eyes* (music: Bartok), danced by herself; but here the main weakness was in the dance phrasing. Movement often ran like sentences without commas, breathlessly. Such exuberance, understandable in a young, enthusiastic dancer-choreographer, courts the danger that it will "tear a passion to tatters"; but the talents were clear and the dancer showed a vividly projective quality that overcame the awkward moves.

Among the most notable musical items of the evening were Zvi Avni's "Hallelujah" from his *Psalm*, sung by the Academy Choir (conductor: Stanley Sperber) and a setting by Mark Kopyman of Yehuda Amichai's poem *Shemesh October*, an impressive combination of *Sprechgesang* and dramatic sonorities. The singer was Zvia Litewski (alto) and the players were Michael Bugoslavsky (piano), Walter Reither (violin), Shmuel Magen (cello), Avner Biron (flute), Jeffrey Kowalski (percussion), conducted by Israel Edelson.

A bonus was the appearance of a guest group, the Michelbach Youth Choir from Germany, conducted by Ronald Klein.

IN THE COURSE of the evening, Michal Smoira-Cohn, head of the Academy, announced that it had acquired a building on the Hebrew University's Givat Ram campus. It would accommodate the music departments, and the school of movement and dance would remain on the town campus.

It is to be hoped that this will give more space and facilities to the dance department and that the theatre proposed for the building will be available also for dance.

Hassia Levy-Agron, founder-head of the dance department, is planning a creative workshop for dancers and choreographers to give students the opportunity to take part in more performances. Auditions for the workshop will be held on November 8.

## Catch as catch can

WHAT MAKES *Tanzi* (produced by Beit Leissin) such an enjoyable experience is the combination of popular, light-hearted, vulgar entertainment with subtle, intellectually and emotionally well-appointed theatrical art. Frequently the one draws the crowds and displeases the critics, and the other satisfies the critics but fails at the box-office. Both together are rare, and break down the critic's defences.

The play is English fare in the music-hall tradition, with a healthy dose of wit and tongue-in-cheek vulgarity, and a dash of spicy feminism. It was first staged in Liverpool and Manchester, and had a resounding success in London. Strangely enough, it has not suffered from its translation into Hebrew or its journey to Israel. On the contrary - the far from Israeli goings-on have been enthusiastically received by the local audiences.

The plot is quite simple. A skinny, unremarkable working-class girl, much put upon by Mom and Dad and best friend and so on, finally marries a professional wrestler, who is occasionally unfaithful to her. She accompanies him everywhere, carrying his bag (which contains his weights), training with him, and ultimately becoming a champion wrestler herself.

During a dispute over the housework, they decide to have a public wrestling match - the loser to be the housewife - I mean the houseperson. She wins, by means of a wrestling hold named after a meat-eating flower, the Venus Flytrap. (Here the Hebrew translation fails to bring out the hidden meaning of the expression.) And the audience goes bananas, as the English text says.

CLAIRE LUCKHAM, the author, has achieved a theatrical and a feminist *tour-de-force* by placing her protagonist, Trafford Tanzi, in a typical male occupation and having her compete on equal terms with the opposite sex.

The whole play is a play-within-a-play, taking place in a crowded and noisy arena (with some encourage-

### THEATRE Uri Rapp

ment from supporting actors placed in the audience). The story of Tanzi's life is told in short scenes ("rounds") in the ring, with the referee doubling as announcer and "barker," and the acting done by wrestlers who turn every scene into a wrestling match, climaxing with the promised contest of the two champions. What a beautiful device!

There is a pervasive atmosphere of violence, mitigated by the fact that we know we are watching set pieces; still, Tanzi is thrown through the air and lands on her back dozens of times during the evening. The "actors" are actors playing wrestlers who play dramatic characters. Their acting is exaggerated, buffoonish. It requires a good deal of fine acting - and directing, and choreography - to play *gauche* actors so well. The vulgarity of the text, the hamminess of the acting, the shoddiness of the style, are part and parcel of the setting and the course of the action, in which everything is done to satisfy an indiscriminating audience - I refer, of course, to the "audience" of the play, which is supposedly played by the audience in the hall - and to hold its attention.

It is a pity that there is no facility in Tel Aviv for a theatre-in-the-round, and the arena feeling is created with some difficulty at Beit Leissin. Still, the audience does its part; and if you happen to be there, don't hesitate to shout and applaud and get involved.

I HAVE nothing but praise for those who made this show possible. Some of the younger actors make up in enthusiasm what they lack in acting experience. Many things which would be regarded as faults in other kinds of performance are desirable and effective in this one.

The wrestling match between the two central characters is so

strenuous that two teams alternate. I saw Zazi Shavit and Amos Lavi as Tanzi and Dean Rebel, and I hope to see Oly Silberschatz and Dalik Wolinitz sometime soon.

Nira Rabinovitch is Mom, loud, brassy, provocative, pathetically man-hungry, with a nice variety number. Adi Weiss, who adapted the music, plays the school psychiatrist, Dr. Grope, and does a grotesque Dr. Strangelove with much verve. He also plays the piano during the show - a rousing pot-pourri, and an integral part of the action, not just incidental music.

Anat Topol plays Tanzi's best friend, Platinum Sue (in Hebrew Nina Platina), in sexy and alluring dresses. Her job as a grown-up is the "beauty business," and among other things she belts out a disco number in a metallic voice and with go-go gestures.

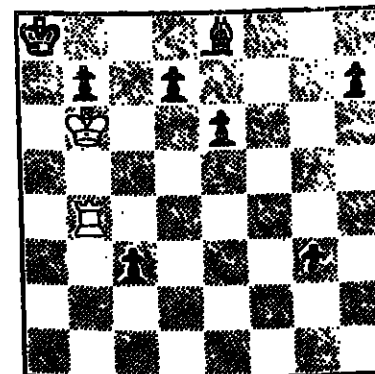
In the middle of it all there is the referee and barker, Aryeh Moscona, who is onstage all the time, amusing and humorous, bridging the gap between stage and audience, communicating continuously. His "No Regrets," to the tune of "Je ne regrette rien," is remarkable.

I have already mentioned the skilled work of director Donny Inbar, who also translated the text, and the choreography of Daniela Michaeli; I'd like to add the names of Ronny Toron (setting and costumes) and Hani Vardi (lighting). Others who contributed much include the three professional wrestlers who trained the actors for four months.

All the names of the characters in the play have been Hebraized by the translator, with a fine feeling for the language. The colloquial and music-hall English sounds quite convincing in Hebrew, and some very Israeli jokes thrown in by the team fit in well enough.

The most question, whether female self-assertion and identity may be achieved by competing with males on their own terms, goes beyond theatre criticism. But creating hilarious entertainment, and getting you to think at the same time, is quite a feat.

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White to play and win (2-8)  
SOLUTIONS, Problem No. 3143 (Bron). 1.a7 e1Q1 2.Kel Re5 3.Kf2 Ne7 4.Bc7 Re8 5.Bb8 Re4 6.a8R1 Re4 7.Ra7 Ra7 8.Ba7 Kh2 9.Kf3 Kh3 10.Bf2! and wins.

MORE ON THE WORLD CHAMPIONSHIP

FIDE and the USSR Chess Federation have come to an agreement to revive the Karpov-Korchnoi and Ribli-Smyslov semi-final Candidates Matches. In an announcement last month, the USSR Chess

### CHESS Eliahu Shahaf

Federation expressed regret over its feud with FIDE and withdrew its protest over the sites of the matches. In a statement, Soviet Chess Federation Chairman, Vitaly Sevastianov, said that Florencio Campomanes, president of FIDE, has acted "in accordance with existing rules and regulations" in choosing Pasadena and Abu Dhabi as the match sites. Immediately following this announcement, Campomanes indicated his desire to see the forfeits reversed at the FIDE Congress in Manila. Earlier, Korchnoi and Ribli had declared their willingness to play Karpov and Smyslov despite the forfeits.

One of the possibilities is that both matches will be held this month in Austria.

TCHIGORIN MEMORIAL  
GM Yevgeny Sveshnikov and IM Anatoly Vaisner tied for first place with a 9-5 score in the 17th Tchigorin Memorial held in the Black Sea resort of Sochi. Vaisner made his first GM norm. Sveshnikov, who once was rated as

high as 2,570, has been languishing in obscurity in recent years. Two IMs, Inkiov of Bulgaria and Grünberg of East Germany, shared the 3-4 position. Unexpected were the dismal (for them) performances of Romanishin, Cseskovsky and Suba.

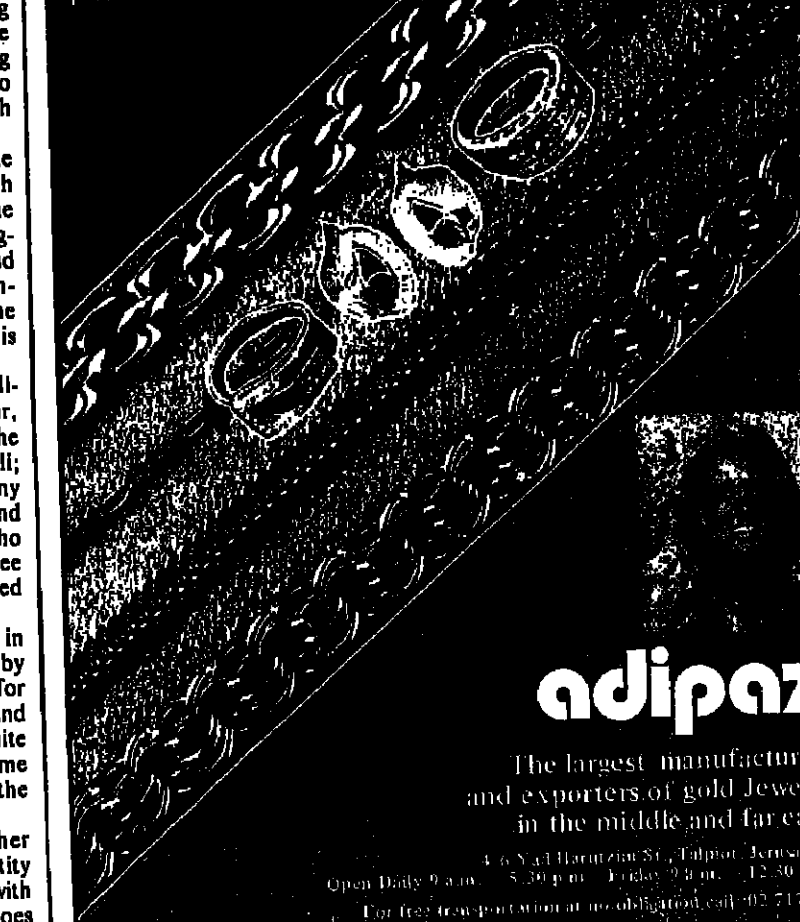
**DVOIRIS**  
1.d4 d5 2.e4 e6 3.Nc3 Nf6 4.Bg5 c6 5.Nf3 d4 6.e4 b5 7.e5 h6 8.Bh4 g5 9.Ng5 h5 10.Bg5 Nbd7 11.e6 Bb7 12.g3 c5 13.d5 Qb6 14.Bg2 0-0-0 15.0-0 b4 16.Na4 Qb5 17.a3 Nb8 18.ab4 cb4 19.Qg4 Rd5 20.Rfcl c3 21.bc3 Rg5 22.cb4 Kd8 23.Qd4 Rd5 24.Qa7 Nc6 25.Qb6 Qb6 26.Nb6 Rb5 27.Nbd5 Rd5 28.Nd5 ed5 29.b5 Nd4 30.Ra7! Ne2 31.Kf1 Ne1 32.Rb7 Bd6 33.Rf7 Nd3 34.h4 Ne5 35.Rg7 Nd7 36.Rg8. Black resigns.

**GELLER**  
1.e4 e5 2.Nf3 d6 3.d4 cd4 4.Nd4 Nf6 5.Nc3 c6 6.Be2 Be7 7.0-0 0-0 8.f4 Nc6 9.Be3 a6 10.a4 Qe7 11.Kh1 Re8 12.Bg1 Bf8 13.Qd3 Nd4 14.Bd4 c5 15.f5! de5 16.Qg3! Qe6 17.Be5 Ne4 18.Ne4 Qe4 19.Bh5! g6 20.Bc3 Bf5 21.Bf3 Qe2 22.Bb7 Ra7 23.Be6 Rb7 24.Racl Qd3 25.Qh4 Bg7 26.Rfcl Qe3 27.Rd8 Bf8 28.Rdcl Bd7 29.Qf6. Black resigns.

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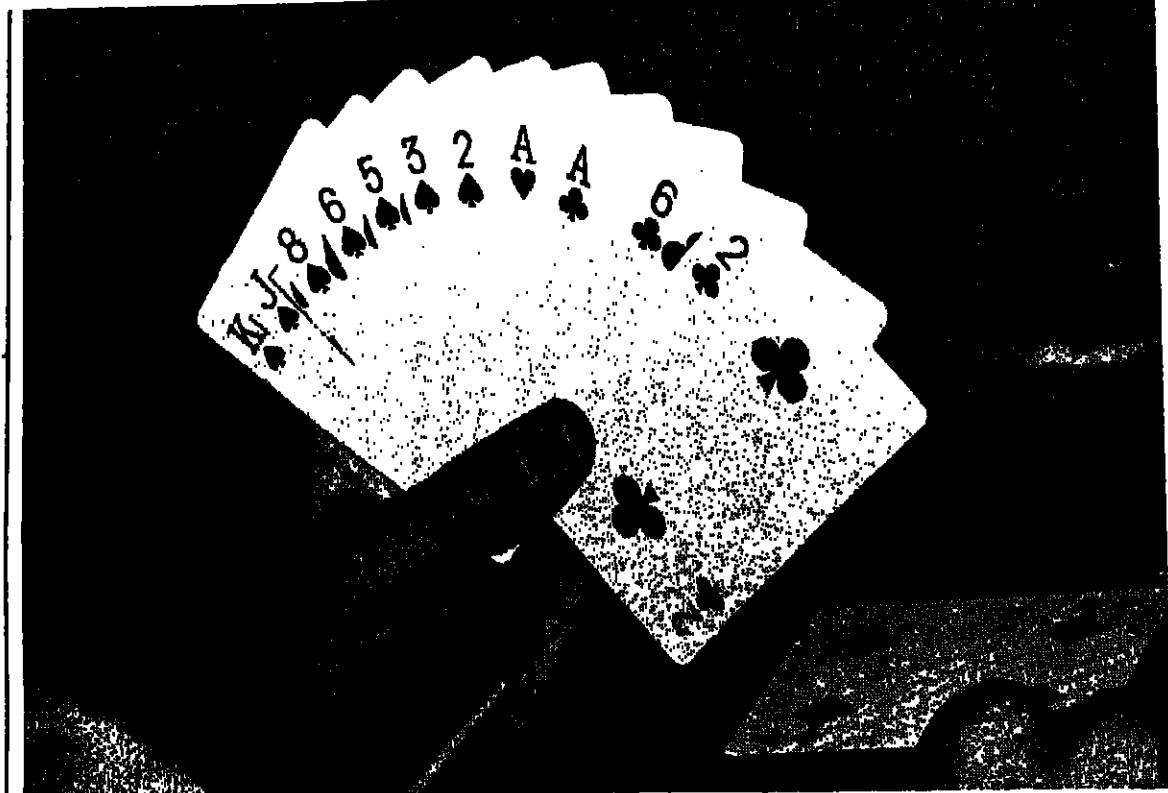
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COUNTING the hands is a "must" for the successful bridge player. It is as essential in bidding as it is in dummy play or defence, no matter how complicated the auction.

## Counting again

**Deal 1**  
Val: none

North  
A 2  
AKO 63  
8 64  
K O3

West (D)  
K 9864  
J 1094  
8 754

East  
J 1073  
7  
K J 10732  
J2

### BRIDGE

George Levinrew

heart, and played a fourth heart, throwing West in to lead a spade away from the king that gave him 12 tricks — four clubs, four hearts, two diamonds and two spades.

When this hand came up, in the Vanderbilt Teams of Four of the American Contract Bridge League, North-South used 13 bids to reach the final six no-trump. Here is their auction, with East-West passing all the way:

There are certainly shorter and simpler sequences to reach the same slam contract. First of all, South can respond two no-trump, showing 12-14 points in a balanced hand. North can now use Blackwood, and with South showing two aces, North can close the bidding at six no-trump, on a total of only five bids.

A low club was led and declarer counted. There were eight tricks on top, and even divisions in hearts and clubs would bring the total to 11. If that was the case, a finesse in diamonds might provide the 12th trick. Declarer wondered why West had led a club. With the complicated bidding, did it seem to be the least dangerous? Or was West trying to hide something in diamonds or spades? Declarer played a low club from dummy, winning the club. Luck with the ace. Now declarer had four certain tricks in clubs.

At Trick Two, he played a club to dummy and cashed two top hearts, noting the 4-1 split.

The diamond finesse had to be tried, and it worked. Now declarer knew that West had started with five spades. So he won the diamond ace, the last club, and another top

OUR SECOND deal illustrates the importance of accurate counting in a competitive part score contract. East-West, who could make four clubs, chose instead to defend, in the hope of setting three spades. The opening lead was the diamond seven on which East played the eight. Winning with the queen, declarer saw the danger of losing two diamonds, two clubs and a heart. To cut his losses to only four tricks, he could try to win a trick with king of clubs, or if necessary ruff his fourth diamond.

So he tried to reconstruct West's hand. He concluded that West had (1) six clubs since he freely rebid this suit; (2) four hearts (East would have bid hearts instead of one no trump if he had four or more, and West could not have five hearts since he would have bid them); (3) two diamonds, since the lead suggested the possibility of high low. West therefore had only one spade. In order to trump a diamond, if

necessary, declarer played a high trump for his second trick, and then knocked out the diamond ace. He was thus able to ruff a diamond before his dummy's trumps were exhausted. He thus limited his losses to four tricks and he made his contract.

**Deal 2**  
Val: N — S

North  
A 98  
O 10652  
J 63  
8 5

West (D)  
A 4  
AK 84  
O 72  
A 109763

East  
J 763  
J 93  
O J4  
O J4

The bidding:  
West North East South  
1♣ 1♥ 1NT 4♥  
All Pass

THE AGGRESSIVE bidding by East gave North a problem. Should he accept his partner's four spade bid, or should he bid five clubs? He knew partner must have at least five spades, and that the club suit must be at least six cards long. To North the outcome was uncertain. If the hand were to be set it was better to play a nine card club suit rather than what might be only a seven-card spade suit.

Declarer counted this as a singleton; there seemed to be no other reason for not leading a heart. Declarer won with the ace and led a spade on which East played a deceptive king. South counted the opponents' distribution and this aided him in the successful play of the hand. East held six diamonds to justify his partner's lead of a singleton. East must hold four hearts for his jump to game. Moreover West could not have five spades, since his overcall was in hearts. Therefore the play of the spade king must probably be the start of a high-low. This left East with only a singleton club.

Declarer won the spade trick with the ace and continued with the club queen which West ducked. Then came the spade queen, followed by the ten which West also ducked. Another spade was ruffed in dummy. Declarer gave up a club to the ace and lost only one more trick to the diamond king, making the contract.

A BALCONY overlooking the sea, a balmy breeze with the warm sun overhead, a grilled fish and a bottle of iced white wine. It could be Greece or Italy, but in fact it is Old Jaffa. You can tell when you get the bill.

In fact, despite the proverbial high prices of Israeli eating places, at least some of them have become marginally cheaper for the foreign visitor. That, at least, is what the owner of Yamit, in Jaffa's Kikar Kedumin told us when we visited last week.

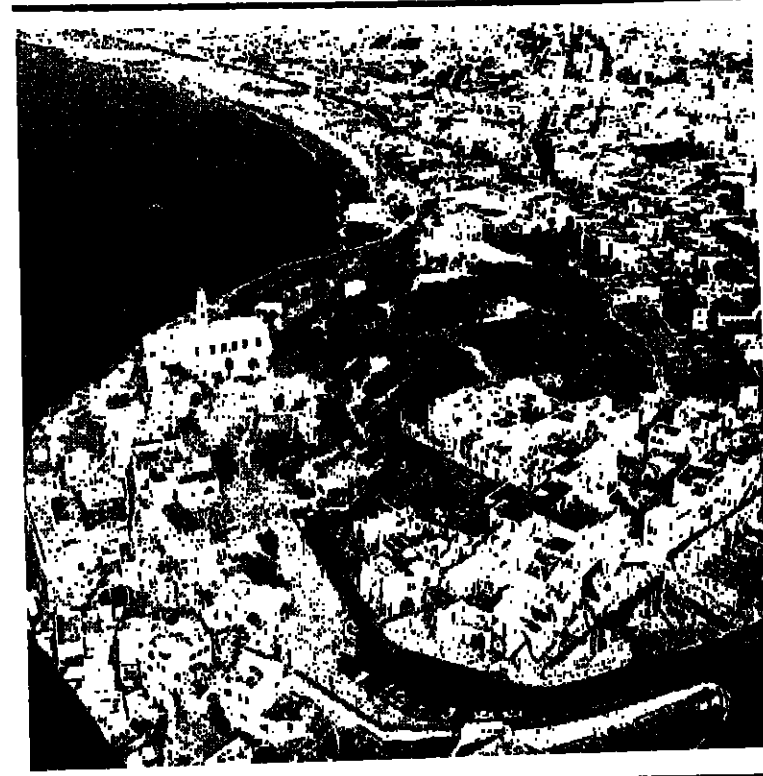
The restaurant was, in fact, opened by the owners of one of Jaffa's most prestigious eateries as a sort of "popular" place, with few gastronomic pretensions. Later, as such things happen, the partners fell out and now Yamit is quite independent.

But the menu is still quite simple and the main attraction remains the site and the view. For those wanting a light snack, there are also tables without tablecloths and a bit further from the sea.

While we were eating, a large group of tourists came in. One group proceeded to sit down and enjoy a proper meal; the other took a look at the restaurant menu, then perused the snack menu, and finally got up and left. Perhaps if this were to happen more often, there might be some improvement in restaurant prices.

## Costly view

MATTERS OF TASTE / Haim Shapiro



MEANWHILE, however, I was savouring the first sip of a bottle of Montfort Sauvignon, whose light, crisp taste seemed perfectly suited to the sea breeze. Perhaps it was the surroundings, but it seemed to me that this wine possessed a bouquet which I have not usually detected.

This brings us to yet another odd fact of Israel's economic life. Prices keep going up, but the product keeps getting better, at least from my vantage point as a restaurant critic.

But this does not necessarily refer to the culinary with which I opened my meal. The portion was generous and quite well-presented, with a saucer containing two sauces alongside. But the seafood itself was not overly tender and, curiously enough, far from hot, as if it had been fried earlier and then reheated.

Far more successful to my mind were my companion's shrimp in a sauce provencal, studded with big chunks of garlic. I know that readers are sometimes unhappy about my love of garlic, but I appeal to you all in the interests of your health, if not your palate. With winter coming on, it is imperative that you ingest lots of garlic to avoid colds and flu.

I had time to think of all this during the time it took for our main course to arrive. This is a matter of preference. There are those who

want to be served as quickly as possible, while others prefer to make more of an occasion of their meal, with time to talk and relax.

When it did arrive, my main course was a whole *musar*, a fish which the proprietor described as *loup de mer* or sea wolf, but which at least one authority insists is a drum-fish or sea-eagle.

The fish was fried and served in much the same sauce as that which graced my companion's first course. I, for one, could not complain, but I was concerned for her because this same sauce also appeared on her poached steak of lokus, or grouper. She assured me, however, that she had no complaints about the sauce, which she found enjoyable.

What pleased her less was the absence of any salad with the fish, to provide a gastronomic counterpoint, so to speak. To be sure, there was a generous portion of beautifully fried potatoes on each plate, but the lettuce was only ornamental.

For dessert I had a creme caramel, a simple but delicious egg custard to which a touch of sherry had been added for the sake of variety. My companion tried the chocolate mousse, which was quite adequate, as was the espresso.

The bill came to IS3,800, of which I figure about 60 per cent was for the meal, 40 per cent for the view. In Greece or Italy, the view is still cheaper.

## This Week in Israel - The Leading Tourist Guide - This Week in Israel - The Leading MUSEUM TEL AVIV SERVICES TEL AVIV SHOPPING

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2. "La Passante de Sans-Souci". The last film of Romy Schneider. Starring: Romy Schneider and Michel Piccoli. Dir. Jacques Rouffio. The film is in French with Hebrew and English subtitles.  
Sunday, November 6 at 8.30 pm.

3. "Tell Me a Riddle". An old Jewish couple in New York sells its house and heads for the West. The old people's journey is interspersed with flashbacks of their past life in their birthplace in Russia. Starring: Brook Adams, Melvyn Douglas, Lisa Kudrow. Directed by: Lee Grant.  
Monday, November 7 and Thursday, November 10 at 8.30 pm.  
Admission Fee: IS 200; IS 150 for members of Friends Association.

EVENTS  
A study evening: "S.Z. Anski - His Life and Achievement" in cooperation with the World Council for Jewish Literature and Culture.  
Participants: Prof. Dov Noy, Dr. I.C. Bilezky. Readings: Nechama Lifshitz.  
Moderator: Eliezer Podiatshik.  
Wednesday, November 9 at 8 pm.

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## Bonneh's version

Ephraim Harris

SHMUEL BONNEH'S colour lithographs "38 Gates to the Bible" are published both in portfolio and book form limited editions. Each plate includes the painted graphic, the relevant Hebrew text in clear and unadorned lettering, and the Authorised Version's English translation in the modified Gothic alphabet used for religious inscriptions. Since the artist has personally executed the entire work for the sake of artistic perfection, the two texts, opposite the graphic, have been placed in a rectangular unity of their own, thereby affecting syllabic separation and, at least, one addition of a syllable.

It is, however, the picture which counts. The red and blue coloration, usually representing clothing, belongs to Bonne's well known home-spun style, although varied and supplemented to suit the subject in question and avoid monotony. Composition, also determined by subject and by format, introduces its own problems. Amos the no-nonsense prophet is a commanding figure; so should be Jeremiah, but he is too squat. A good point is the Babylonian winged being as an attribute of Ezekiel. "Chronicles" conveys a first impression of a lavishly mixed carpet-like texture.

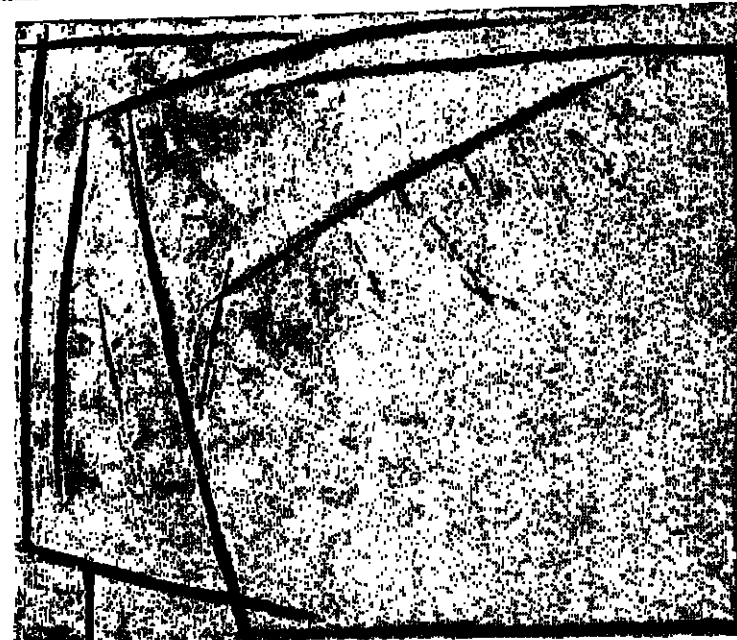
The works in this gallery's smaller room are in a freer painterly manner where light and space complement each other. It can be a bit theatrical when seen through a proscenium ("Samuel 1"). More

often, a contrast between subject and light-space produces a detached spatialism as with David and his harp, and the emphasis on the decorative in "Song of Songs." (Goldman's Gallery, Haifa).

GABI BEN JANO shows "Works in Orange," oils named after the single colour covering the canvas alleviated only by plain black lines. The show is actually a study in space.

The basic relationship of linearity to space occurs when the bare lines surround the frame's edges, leaving a maximum area to space. Results vary. Ben Jano's art becomes easier to grasp in more developed situations, moving away from spatial supremacy to a pictorial yet equally abstract spirit, for example, the delineation of planes partly concealing each other, or a suggestion of landscape; such designs dominate the foreground, while the orange space fulfils the role of normal background. It is difficult to identify the artist's creative direction; nevertheless ideas are clearly fermenting in his mind. (Museum of Modern Art, Haifa).

PORTRAITS is a show from the Haifa Museum's own collection. There are black and white graphics by the internationally famous; an expressionist woman by Kokoschka; Picasso's version of a still young Manet; and Chagall's in early youth; Corinthe; Kollwitz's drawing of a couple that have certainly not had an easy life; Escher's enigmatic lithograph was seen at his



Gabi Ben Jano: "Work in Orange", oil on canvas (Haifa Museum).

recent exhibition in this Museum; etc. Among the scant sculpture, we have Chaim Gross's head of Chaim Weizmann. The Israelis tend naturally to colour. Milan, perhaps taking a leaf from Marisol, produces a mixed-media sculpture of a very suspicious woman. Gross paints the minimal portrait of Yohanan Peter, the late Elin Hod silversmith. Shehori creates, in "pattern" style, a monochrome young couple. Okashi has a self portrait, and the maximum available from the same subject is attained in Tumarkin's assemblage of himself as a martyr in the service of art. Steinhart's portrait of his wife appears in oils. Ardon paints the standard Israeli subject of "Seated Woman" etc. etc. Many capable portraits, but very few, the forceful Kokoschka apart, stick in

the mind. (Museum of Modern Art, Haifa).

ANCIENT EGYPTIAN ART is a show of objects long in Haifa's possession, but public viewing has only now been made possible. They afford some idea of life in the last stage of Egyptian imperial civilization under its Ptolemaic rulers and its flickering out in the early years of transformation into a Roman province, almost as if they knew they were passing from B.C.E. to C.E. The exhibition includes alabaster vases, ceramic containers for storage purposes, statuettes of kings and animals, finely shaped heads and beaks of the Ibis, and pottery representations of the Egyptian pantheon where animal-headed gods and goddesses awaken our alienation from ancient Egypt. Even within this tiny exhibition's

scope, the cult of the dead holds an important place. Embalming (mummification) still held away. A hawk's mummy continues the bizarre identification with Nature. There are Canopic jars in which the deceased's extracted entrails were preserved. Embalming eventually replaced by cheaper substitutes and, finally, masks gave way to the deceased's painted portrait, the so-called Fayum portraits. Now we sense a world with which we can connect. Instead of generally chubby faces, we find long, thin heads, bearded men in whom we recognize an "Italianate" feature. The exhibition ends on this note of outstanding realism. (Museum of Ancient Art, Haifa).

ISRAELI ARTISTS are featured at a new gallery's first exhibition. There is some competent realism and representationalism. Several artists have sent in too many works spread over a period, e.g. Hartmann who extends from Bosch over many other styles; even the graphics of the best known artist Yosi Bergner have been selected to show their development. Of names familiar at least to Haifa's, Palombo — who put Wadi Salib on the art map — has three very natural oldish men and a couple of lanes in that district. Eisenwasser-Jancourt has made silk screens from two of her outstanding paintings, a beach view and a woman on a verandah; as far as memory goes, neither has caught the brilliant colour of the originals. The landscapes emphasize houses in light and shade and as sharp rectangles; they include Sarfati's "Safad" and Victor's buildings. The latter painter also has a powerful near-nude male done in Russia. (Barak Gallery, 5 Derech Hayam, Haifa).

## Schwebel's arena

Gil Goldfine

IVAN SCHWEBEL is a passionate humanist, a painter who has long embarked on a determined voyage in search of pictorial themes that do not mirror life or echo experience but which dominate and regulate the manifestations of human behaviour.

In this respect Schwebel is unique among Israeli artists. Instead of running with the winds of local painterly styles or international mannerisms, Schwebel's art is charged with a fanatical sense of place while riding a surge of universal emotional juices.

For the past decade, Schwebel's objective has been to paint pictures that unified the reality in front of him with the elusive socio-psychological interactions of family, friends and stalwart cultural or historical personalities. Throughout, the epicentres of Schwebel's life have been New York, Jerusalem and the Judean Hills, arenas that have served as the turbulent or majestic painterly backdrops for his antagonists and protagonists alike (the artist included) as they scramble for the high ground — to explore love, power, faith and sacrifice.

The saga of King David, Absalom and Batsheva, has now provided Schwebel with an emotional subject as pertinent today as it was over 2000 years ago.

"The Arena of Jerusalem" thrives on sex, love, intrigue and belief. The canvases are brilliantly conceived and beautifully rendered. Schwebel's mix of surface energies,

jumping back and forth between realistic graphite drawings of the city streets and figure painting, all between abstract blasts of pure colour, is a visual pleasure.

Schwebel's pictures are pluralistic assessments of his life and his times. Images float or float with no apparent association other than the artist's need to have them included. So Captain Spaulding (Groucho Marx) cavorts with the artist and his wife and other Israelis in celebrating King David's victory snack in the middle of Ben Yehuda Street. The characterizations are perfectly within reason, just as the yellow striped building in the background and the turbulent scratches, for a hero is a hero is a hero.

One sees a robust blue-black sky framing the Angel of Death and store fronts on King George Street as colour flashes from a sword sweep in from a lower corner. King David reclines resolutely in the middle of a thoroughfare or is found racing down Jaffa Road flanked by a pair of ferocious lions and a white Peugeot. Beautiful Tamar graciously rents her clothing and pours ashes on her head in front of Bank Leumi. The duality of serious painting and entertaining narrative is a wonderful mixture of kings and mistresses, plots and battles, shops and cars, majestic figures and plebeian things all touching one another within the circle of the painter's imagination. With Schwebel's brush they are diverse but inseparable, partners in art and in life.

One is never aware of "bits and pieces" in a Schwebel painting. Every element, every section, every



Ivan Schwebel: 2 Samuel 13, 19 (Julie M. Gallery T.A.).

space seems to maintain a conspicuous independence while simultaneously providing detail and support for the entire composition. "The Arena of Jerusalem" contains all that it should for Schwebel: observation of the present, facts from his own past and a deep cut back into the history of the land and its people. Here is an Israeli artist exploring the idea of "being here"

without criticising and devouring the country with conceptual and political polemics. Schwebel must be recognized as an important painter who has consistently gone from one achievement to the next. He owes this success to determination, faith in his oeuvre and, most important, excellent abilities to draw and paint. (Julie M. Gallery, 7 Glikson, Tel Aviv). Till Dec. 3. □

## A new look at Chinese painting

THE SMALL but respectable Wilfrid Israel Museum for Oriental Art at Kibbutz Hazorea has mounted a special exhibit of Chinese paintings dating from 150 to 1957 C.E. It consists mostly of large vertical scrolls, ink and watercolour on silk, with a sampling of smaller works on paper framed in Western style. As expected, landscape and nature serve as the main pictorial thrust, with human and animal figures playing subservient roles.

Most of the paintings are not originals but copies from masterworks. Copying a master was, in China, considered as important and as vital as creating original pictures; it was respect for knowledge and ability.

The gallery is filled with the classical approach to Chinese painting, works from the Sung (960-1279), Yuan (1260-1368) and Ming (1368-1644) periods. Compositions achieved by the amalgamation of several different natural elements not necessarily from the same landscape. Lofly mountains, mist, the slight, hidden figures unobtrusively going about their business dwarfed to the surrounding grandeur.

In addition to this special exhibit the Museum's permanent collection of Oriental bronzes, figurines, and ceramics are worth seeing especially a few rare Shang ritual vessels, some stone Khmer heads and a magnificent glazed warrior figure, (Wilfrid Israel Museum, Kibbutz Hazorea). Till Nov. 26. □

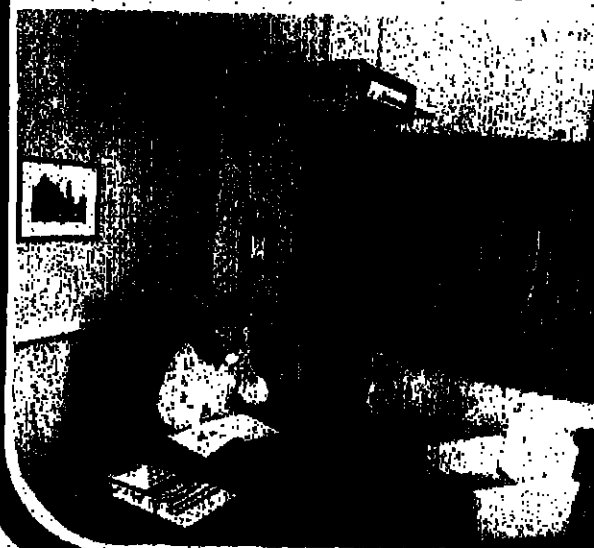
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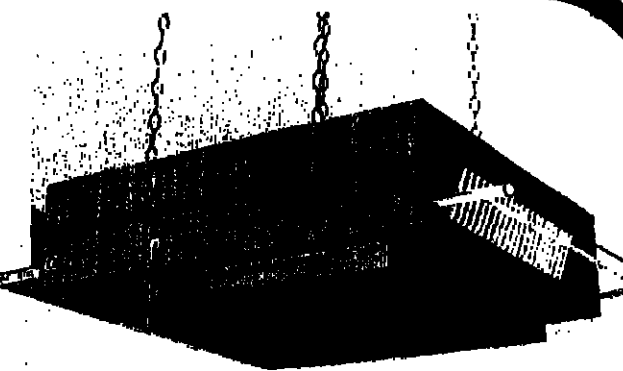
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## An 18th century Hebrew facsimile

Meir Ronnen

SEDER BIRKAT HAMAZON Facsimile of cod. Hebr. XXXII, in The Royal Library, Copenhagen, in full colour. With a separately bound and illustrated introduction by Iris Fishof, Copenhagen, Forlaget Old Manuscripts, 40 pp. leatherbound and 58 pp. 575 as advertised in The Jerusalem Post.

WELL AFTER the advent and popular use of printed Hebrew bibles, prayerbooks and haggadot, wealthy 18th century Jews continued to commission handwritten and profusely illustrated books which were often given as wedding and other gifts. I can think of no more charming gift than this little full-colour facsimile edition of a delightful little collection of benedictions in the Royal Library of Copenhagen. Gilt-edged and bound in leather in the manner of the original, it comes in a tiny box together with another slim volume that contains a lucid account of its origins and background (by the Curator of Judaica at the Israel Museum, Iris Fishof).

Curiously enough, the 18th century mini-renaissance of Hebrew illumination (which died out again around the turn of the 19th century) was based on the turning of Jewish

scribes to their only convenient source: mechanically printed and illustrated Hebrew books. These in turn contained art based on the work of largely Christian illustrators. The whole phenomenon was examined and traced in a recent and magnificent exhibition of manuscripts at the Israel Museum.

Little books like this one (which contains the Grace After Meals, blessings for various occasions and the reading of the Shema (Hear O Israel prayer recited twice daily)) were often also written for women or brides and contained the three benedictions recited only by women. But this one was clearly written for a man, as it contains the prayer to be said by a man on retiring for the night. The title page shows that it was written in Nikolsburg in Moravia in 1728, during the often oppressive reign of Charles VI, but, unlike many other such books, neither the name of the owner nor that of the scribe appears.

Despite harsh anti-Jewish edicts, both the Jewish community of Nikolsburg and the art of its early Moravian-Jewish school of folk-art scribes flourished; Moravia was in fact one of the centres of this religious artistic activity. The scribe who made this book was a first- or second-generation member of the "School."



Two pages of blessings from the handmade 18th century Hebrew prayer-book attributed to Samuel Dreznitz of Moravia. Offered in facsimile by Forlaget of Denmark, the book is 7.8 by 11.5 cms in size.



The Copenhagen manuscript is divided into three sections: Grace After Meals is illustrated with only three panels (on Hanukkah and Purim; Jerusalem; and the grape harvest). The second section in-

cludes Birkat Hanehenim (short blessings to be recited on eating fruit or smelling herbs, on receiving good news or on seeing the deformed, etc.) with two illustrations to a page, the blessing merely serving as a caption to the gouache paintings, one of which depicts, of all things, a group of Indians complete with feathers. The third part contains the man's prayer to be said on going to bed and has two illustrations, one of a sleeping man and the other of a guardian angel.

Fishof agrees with Prof. Alexander Scheiber of Budapest that the naive artist-scribe was probably Samuel son of Zevi-Hirsch Dreznitz from Strassnitz (Dreznitz) in

Southern Moravia. But Fishof also points out that only one of the many manuscripts attributed by Scheiber to Dreznitz (the Tikkun Kriat Shema of 1727) closely resembles this little book — and that it is also unsigned. In iconography, it is very similar to a Seder Birkat Hamazon made the preceding year by the known Nathan ben Shimon of Mezritch.

The most intriguing question raised by Fishof concerns the origins of the amusing illustrations for the Birkat Hanehenim, which forms the main part of this manuscript. She points out that it is apparently based on the pioneering illustrated children's textbooks by Johann Amos Comenius (1592-1670) a revolutionary Czech bishop and educator who believed that children's books should entertain as well as teach. His Orbis Pictus enjoyed a wide circulation and was obviously known to the scribe. Comparisons between illustrations from Comenius and those in the Hebrew manuscript are reprinted — in black and white of course — in Fishof's introduction, which examines both style and iconography at some length.

My only caveat with this charming and instructive little set is that the colour-offset printing on smooth paper loses the feel of the original parchment (pages of which seem to have been semi-transparent, with the ghost of the back page occasionally showing through). Both the binding of the introduction and the box itself are of thin, unmounted cloth paper that do not do sufficient justice to this otherwise happy occasion. □



## WHAT'S ON

Notices in this feature are charged at \$282 per line including VAT; insertion every day costs \$5649 including VAT, per month.

### Jerusalem

**CONDUCTED TOURS:** Tourists and visitors come and see the General Israel Museum Home for Girls, Jerusalem, and its beautiful gardens and impressive modern building. Free guided tours weekdays between 9:12, 10:12, 11:12 and 12:12. Tel: 23191.

**RUSSIAN:** Guided tour of all installations. 4 hourly tours at Kiryat Hadavid and Hadassah Mt. Scopus. Labor union registrations, 02-41011, 02-42071. Hebrew University.

1 hour in English at 9 and 11 am from Adonai House Building, Great Ram Campus, Room 9 and 25.

### Tel Aviv

**CONDUCTED TOURS:** American Miralchi Women, Free Morning Tour. Tel: 220187, 241016.

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**PIONEER WOMEN - NACAMAT:** Morning tours. Call for reservations. Tel Aviv, 25096.

### Haifa

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## ART GUIDE

Notices in this feature are charged at \$282 per line including VAT; insertion every Friday costs \$845 including VAT, per month.

### Jerusalem

#### MUSEUMS

**Israel Museum, Opening Exhibitions (Tue. 10 am - 5 pm):** Miralchi Women, Haunted Environment (17 p.m.); Memphis, Milano, furniture and accessories (8 p.m.); Michael Drak, projection on photographic situations (8 p.m.). Exhibitions: David Rosenberg in Palestine, 1923-1927; Moritz Oppenheim, First Jewish Painter, Tip of the Iceberg No. 2; New Acquisitions of Israeli Art; Marc Chagall, Italian artist, China and the Islamic World, ceramic influences (until 11/10); Old Lamp Section, Permanent Collection of Judaica, Art and Archaeology.

**Permanent Art, Looking at Pictures:** Permanent Exhibition on Prehistory, Hall, Rockefeller Museum; Judaica Kingdom Fortresses at Kadesh Barnea, Wonderful World of Paper (Palestine) at the Rockefeller Museum.

**Old Yishuv Court Museum:** The life of the Jewish community in the Old City, mid-19th century. World War II, 6 Reh. Or Haham, Jewish Quarter Old City, Sun-Thur, 9 a.m.-4 p.m.

**Sir Isaac and Lady Edith Wolfson Museum at Hechal Shalom:** Permanent Exhibition of Judaica, Thoriana Krum, History of Jewish People Special Exhibition entitled, "People of Old Jerusalem", by the weaver Bracha Friedman, Sun-Thur, 9 a.m.-1 p.m.; Fri., 9 a.m.-12 noon. Tel: 615212.

#### Galleries

**Galerie Vision Nouvelle, Khutut Hayotzer, Y.S. Hamami:** Original prints by international artists. Tel: 02-819864, 280031.

### Tel Aviv

#### MUSEUMS

**Tel Aviv Museum, Exhibitions:** Emy Lendersdorf, Israeli Fashion Designer, Michal Kirsner, Photography, Henry Cartier-Bresson, Photography (until 5:11 at 10 p.m.), Picasso, A.R. Penck, Expedition to the Holy Land, Israeli Art, Museum Collection, Seventeenth Century Dutch and Flemish Painting, Eighteenth Century Italian Painting, Impressionism and Post-Impressionism, Twentieth Century Art in Europe and the United States, Archipenko, Early Works 1910-1921, Visiting Hours: Sat. 10-2; 7-10; Sun-Thur. 10-10, Fri. closed, Helena Rubinstein Pavilion, Sat. 10-2; Sun-Thur. 9-1; 5-6, Fri. closed.

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## KOL ISRAEL

Kol Hamusica "GILAS TRIO" (Holland) in "The Weekly Concert" framework Mozart: Trio in G Major, K. 548 Mendelssohn: Trio in D Major, Op. 49 Shostakovich: Trio Op. 67

Tuesday, Nov. 8, 1983 at 8:30 p.m. Y.M.C.A. Auditorium **"THE CAMERAN SINGERS and KIBBUTZ CHAMBER ORCHESTRA"** Conductor: Avner Itai Soloists: Miriam Meizer - soprano Louis Garb - tenor Yaron Windmuler - baritone Haydn: "The Tempest" Madrigal Britten: "Cantata Misericordium" J.S. Bach: Cantata No. 140

working at macramé, tying intricate patterns of knots in string to produce belts and handbags. William Flohr poses with some of his handiwork. There is a flurry of excitement over the photographer, and much good-natured kidding.

Around the corner from the main structure and down a steep hill is the one modern addition to Lifeline, a large hall for 65 badly disabled people who are transported to and from the centre in special vans. "We could bring many more people," says Miriam, "if only we could afford more vans."

A number of young adults sit around a table, chatting, joking and working. One young man, whose spastic movements make it seem that he would be incapable of working at any craft, embroiders a simple loop-stitch in coloured yarn on a piece of plastic mesh. The "frabric" is stitched by another worker into a handbag or spectacle case.

Men and women who have had strokes and lost the use of one hand do embroidery on specially designed frames.

We meet Rahel Mizrahi, a 61-year-old sabra, who has been coming to the centre for eight years. Born in the Old City, she started working at age 10 when her father died. She married an immigrant from Afghanistan, and after the War of Independence moved into the tiny house on the Israel-Jordan border in which she still lives today.

She dreamed that when her children grew up she would be able to do some of the things she had always had to forgo. But when her youngest son was a teenager he stepped on a land mine and was severely injured. After he recovered, Rahel developed a leg disease. She was hospitalized for a long time and now walks with difficulty, supported by a cane.

"I heard about Lifeline on the radio and asked my social worker to refer me to the centre. I didn't know how to do any particular craft, but they taught me." As she speaks she continues working on a colourful appliqué picture. "If I were well I would have done other things, but I can't. So for me, Lifeline is a blessing."

NOT EVERYONE who could be helped by the centre is able to get to it. In order to reach the bedridden elderly, the meals on wheels programme, with the cooperation of the municipality, provides a daily hot meal - prepared at Lifeline - to 160 people. "It is a way of getting into their homes," explains Miriam, who also sends instructors to teach them handicrafts.

At Lifeline, each individual discovers that someone cares about him. Part of this feeling comes from the services the centre provides: hot showers, laundry and mending ("So that the young will not shun the elderly on the pretext that they smell bad," explains Miriam); a cobbler, a thrift shop, a dentist, an orthopedist, an optometrist, a chiropodist and a general practitioner. A token fee is charged for each of the services to avoid any sense of charity.

Perhaps the strongest feeling of being cared about comes directly from Miriam who, as she tirelessly oversees the centre and leads tours of an endless stream of visitors, stops to hug a woman, to console a man whose wife has just died, to ask another who has been ill how he is feeling today. One is conscious of the whole time of the affection and admiration she inspires. William Flohr sums it up when he says "Miriam should get a Nobel Prize for what she is doing here."

## The nation's feat



Israel's Olympic soccer team took a big step towards qualifying for the Games in Los Angeles next summer with a 1-0 victory over Portugal in Tel Aviv this past week.

Soccer is a big part of life in Israel. Thousands of die-hard fans loyally root for their favourite league teams and then together cheer on the national squad.

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## ALIVAH & ABSORPTION INFORMATION COLUMN

### CHANGES IN MORTGAGES FOR OLIM

A number of changes regarding mortgage loans available to olim have recently gone into effect.

As of November 1, 1983 the mortgage loans available for the following categories of olim have been raised:

- An olim married to a veteran Israeli, or a couple who are children of olim, or an elderly couple from a Western country who purchase an apartment up to 100 sq.m.
- A single olim (except for an elderly person from a Western country) or a child of olim married to a veteran Israeli who purchase an apartment up to 85 sq.m.

### Jerusalem

Olim in both these categories are eligible for a maximum mortgage in Jerusalem of \$1,000,000 of which \$550,000 is linked to the cost-of-living index and \$550,000 is unlinked.

An additional linked loan of \$350,000 is available for those purchasing apartments in Giv'at Ze'ev and Ma'aleh Atzmun.

Olim who purchase apartments in the new Jerusalem neighbourhood Psagat Ze'ev are eligible for the regular mortgage available in Jerusalem plus an additional linked loan of \$500,000.

### Elsewhere in Israel (except for development areas)

Olim in both these categories are eligible for a maximum mortgage of \$800,000 of which \$370,000 is linked to the cost-of-living index and \$430,000 is unlinked.

These mortgage rates are available to olim in the above categories whose purchase contracts were signed on or after November 1, 1983. Olim who signed contracts prior to this date will not be eligible for the new rates.

The mortgages available to olim who purchase apartments in community settlements in Judea and Samaria were raised on October 16, 1983. Details are available from the *metapelet* at all branches of the Ministry of Immigrant Absorption.

### FINANCIAL ASSISTANCE FOR EDUCATION

Olim families are eligible to receive a grant for purchasing textbooks twice during the 3-year eligibility period. This grant is available for each child studying in a primary school, high school or vocational school recognized by the Ministry of Education. Children attending boarding schools are not eligible for this grant. For further information contact the *metapelet* at the nearest branch of the Ministry of Immigrant Absorption.

Children aged 3 and 4 who are attending pre-compulsory kindergartens run by the municipality or recognized by the Ministry of Education are eligible for a discount of up to 90% of the tuition fees. Authorization is required from the *metapelet* at the local Ministry of Immigrant Absorption office.

### ULPANIM FOR YOUNG PEOPLE

The Ministry of Education in cooperation with the Ministry of Immigrant Absorption organizes ulpanim for school-age olim. These ulpanim are designed for pupils in junior high school and high school (13 years and older) for the first three months after their arrival in Israel. Classes are held daily from 8:00-13:00. Registration takes place at the ulpanim.

The curriculum includes Hebrew and basic Judaism studies in preparation for the students' integration into regular classes. During the ulpan period, students will receive professional counselling from the Counselling Service for Olim Pupils regarding their future studies.

Ulpans for the Jerusalem, Tel Aviv and Beersheva regions are held at a central location. In other areas ulpanim and tutorial assistance with Hebrew are generally provided in schools where there are a number of olim. Further information can be obtained from the schools or from the *metapelet* or the education coordinator at the local Ministry of Immigrant Absorption. Communicated by the Department of Information for Olim of the Ministry of Immigrant Absorption and the Aliyah Department of the W.Z.O.

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**"AN APPROPRIATE NORTH SOUTH AGENDA"** Tuesday, November 8, 1983, at 7 p.m. by PROF. WALT W. ROSTOW, Professor of Economics and History, University of Texas, Austin, former Special Adviser to President Johnson on National Security

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הכזא מן האל



# Shakespeare and the Jewish question

"OUR NOAM," says Henya Melrovitch, the ticket-taker, all aglow. She also has a soft spot for Omri, and of course she liked Oded before them. She's been at the door of the Haifa Municipal Theatre for 25 years, and she seems to get along well with most creatures — except those who try to bluff their way in without a ticket.

Noam Semel, the theatre manager, and Omri Nitzan, the artistic director, have been working together for nearly three years. They inherited from Oded Kotler — now artistic director of the Neve Zedek Theatre Centre in Tel Aviv — a dedication to original Israeli theatre and a sizeable deficit.

Three years ago there was talk of closing down the theatre altogether or merging it with the Cameri in Tel Aviv, Semel says. Kotler invited him in to straighten out the administration while he devoted himself to artistic direction, but three months later Kotler himself resigned, and many of the actors left at the same time.

Semel invited Nitzan to join him, and together they rebuilt the artistic staff — offering rent subsidies to those willing to move to Haifa from centre-stage Tel Aviv.

Today the annual budget is balanced, though the old deficit tags along. Subscriptions have increased from 17,000 to 24,000, and the theatre has developed a vital, sometimes risky, repertoire. A school programme directed by dramaturge Hillel Mittelpunkt has brought another 5,000 subscribers — starting in junior high; Michael Rosenberg's community theatre programme has raised local consciousness in Neve Yosef and other neighbourhoods. This year a new centre for experimental works will be developed at a theatre brunch in Wadi Salib.

A bookstore run by Mira Vardi in the theatre's lobby stocks the theatre's own publications of original works as well as a healthy supply of general books on theatre, the arts, architecture.

Henya is spending longer hours at the door and has bought spongy-sailed Romikas for her aching feet.

THE HAIFA Theatre probably has the closest policy line of any major theatre in Israel, and defines it as "Israeli-Jewish theatre here and now." Nitzan sees each production as another point in a sort of connect-the-dots game: "It's our self-portrait. With local material, by necessity, we make more mistakes. But point by point we begin to see ourselves." He thinks of theatre in general as a vehicle through which the audience meets itself — whether on the family, community or national level.

Much of the theatre's new prestige derives from the success — in Israel and abroad — of last season's *The Soul of a Jew*, written by Yehoshua Sobol and directed by Gedalia Besser. The play uses the figure of Otto Weininger to embody basic contradictions between Judaism and Zionism, hope and self-hate.

It was a critical success at the Edinburgh Festival this year and



(Above) Noam Semel, the theatre's manager. (Below) Henya Melrovitch, at the door for more than two decades, and artistic director Omri Nitzan.



had a brief run at the Riverside in London. BBC Scotland wants to co-produce it for TV with the Haifa Theatre and the Israel Broadcasting Authority — in Hebrew, with English subtitles. But it's not clear whether Israel TV, with limited funds, will be able to participate. Meanwhile a number of Israeli-based producers with international contacts have expressed interest.

Among the other invitations that followed the Edinburgh appearance was one from a theatre in Johannesburg, which wanted the cast for 4½ months. Semel says that's too long a period for Haifa to do without some of its best actors. "We said we'd consider a shorter run — if they agreed to allow coloureds and blacks in a mixed audience. We haven't heard from them since."

THE MANAGING TEAM are describing their plans in Semel's office, with Semel at his desk and Nitzan slouched on a couch in the corner. They intermittently argue

Muslims and Jews living as neighbours, the central rift is not ethnic, but generational. The parents are traditional, the young people think it's time for radical opposition to the Fascist government.

For director Amit Gazit, this is definitely part of the dot-to-dot self-portrait: "We're part of the Middle East," he says. "We can either make Israel into South Africa or discover, through language, who we are."

The play offers a good example of relations between Jews and Arabs as neighbours. It's a relationship he's learning only now; though he grew up in a Hashomer Hatzair kibbutz "surrounded by 10 Arab villages," he had no contact with his neighbours at the time.

Now he sees "no reason" why there can't eventually be a Common Market of the Middle East. No one thought the French and Germans could do it, either. "The only alternative is to die with honour on the walls of Jerusalem. We're stuck with each other."

What does theatre have to do with this? "I don't think a play ever changed the world," he says. "But at least it raises questions."

To give some perspective, background information — this time on Jews in Baghdad — is provided in the semi-encyclopedic programme notes compiled by Amalia Peled, who's in charge of publications and public relations.

THERE ARE two Arab members of the Haifa Theatre — something still not common enough to take for granted — and both participate in *Spirits*. Yusuf Abu-Warda plays the young Jewish intellectual active in the Communist underground and in love with his married, veiled neighbour Zahara. Makram Khouri plays her father, Abu Radwan, who is torn between his understanding and his obligation to defend the family honour.

Khouri and Abu-Warda have performed together in an Arabic version of Athol Fugard's *The Island*, about two political prisoners, and they will do the production this year in Hebrew as well.

According to Nitzan, the "Jewish-Israeli" theme is expressed in four ways. One is through the production of current Israeli works, such as Michael's and Sobol's. On the agenda for this season is another collaboration between Sobol and Gadalia Besser, called *Lull in the Vilna Ghetto*.

The theatre is now giving subsidies to fiction-writers to encourage them to produce works for the stage. Among the writers involved, besides Michael, are Yoram Kaniuk, David Grossman and Shulamit Lapid.

The second expression of the theatre's line is through the production of Jewish classics — this year to include Anski's *The Dybbuk*, directed by Yossi Yizraeli.

Third, the theatre seeks to work with Jewish writers and directors from abroad. "That might sound like the INF or the Jewish Agency line," says Nitzan, "but our intention is also to turn the theatre into a centre for some of the finest talent

working abroad." Among the names he mentions are those of playwright Martin Sherman and director Robert Ackerman. Sherman's *Bent* was mounted last year, at about the time Ackerman came from New York to direct *Survivors*, a play about the role of children in ghetto survival. The two are back again now, to work together on Sherman's *Messiah*, which is an ironic treatment of the Shabbat Zevi story.

The final category that Nitzan mentions is the production of classics "from a new point of view." His own *Much Ado* is a case in point. Other examples: *Ubu Roi* rendered as a current political satire, or *Waiting for Godot* done by two Palestinians.

IS THERE any room for serious treatment of religion or "writers from the right" in this hotbed of radicalism? Nitzan says "The only right and left I know are 'stage right' and 'stage left.'" But theatre is motivated by doubt, as he points out, and doubt is traditionally the domain of the political left.

Where does the money for all this activity come from? Half of the budget is from public sources, a third of that from the city of Haifa and two thirds from the Education Ministry, through the Public Council for Culture and the Arts, Semel explains. The other half of the budget is from their own receipts and bank and corporation sponsorships. The total comes to \$154m. In last April's terms, assuming inflation of 100 per cent. Now that inflation has outdone itself, the Haifa theatre, like others, is hard-pressed. The Public Council can't increase its contribution, but it has advanced its payments, which helps somewhat.

The only economical figures in all this are the managers' ages. Nitzan is not quite 33 and came to the theatre after training at the Drama Centre London, work at the National Theatre and the Royal Shakespeare, seven years as a resident director at Habimah and two years in the management of the Cameri. Semel, who just turned 37, has a degree in law and spent 10 years at the head of a production company that managed some of the country's leading actors and entertainers.

Their problem, aside from budget, will be setting priorities among their various artistic, educational and community projects, and using wisely the contacts their successful *Soul* has brought them.

The commitment to indigenous theatre is in no way provincial, Nitzan insists. In fact, the height of provincialism was the attempt by theatres under the Mandate to "copy" successful plays exactly as they had been produced abroad, without filtering them through the local lens. To the extent that Haifa is on the international theatre map, they got there by being true to their sources, he says, and that's the way they'll continue.

Henya, for her part, is willing to give up some of her Friday night card games to help out.

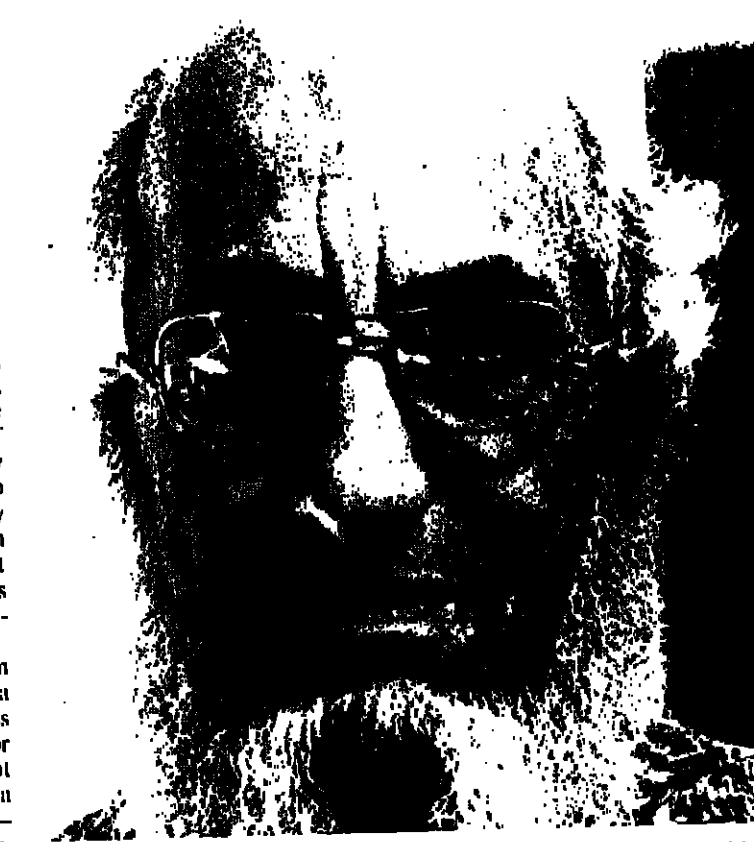
HOW HAS the Lord covered the Daughter of Zion with a cloud in His anger, and cast down from heaven all the habitations of Jacob... He has profaned the kingdom and his princes... The Lord was like an enemy. He has swallowed up Israel... He has increased in the daughter of Yehuda mourning and lamentation. (*Lamentations*, 2:1, 2, 5)

According to Emil Fackenheim, this passage from *Lamentations* takes us closer than any other to the rupture of the Holocaust. Despite this rupture in our history, thinking, and faith, *Lamentations* concludes, "Turn us to You, O Lord, and we shall be turned, renew our days as of old." Even in situations of extremity there is still a Divine turning to man, and man has been turned by the Divine. In every Jewish catastrophe, there was a remnant that turned and returned. It is this remnant which prevents a total rupture.

The Nazi holocaust, Fackenheim maintains, is unique. It was a genocide unparalleled in grossness and in its ideology. Moreover, for the first time the remnant cannot view itself as a holy partner for a generation that died as *kadoshim* — holy ones. "A Jew today is one who, except for a historical accident — Hitler's loss of the war — would have either been murdered or never been born." The Allies might not have won the war. We are an "accidental remnant": this grim fact is the core definition of Jewish identity today.

In *Encounters Between Judaism and Modern Philosophy*, which is conceived as a "preface to future Jewish thought," Fackenheim called for a new Jewish self-understanding both philosophically sound and genuinely Jewish. *To Mend the World* is its sequel. Retracing the paths of Spinoza (who viewed Judaism as particularistic and immoral yet refused to embrace Christianity), and Rosenzweig (who later in life discovered that Judaism was not, after all, an empty concept but rather a unique relation between the Jewish people and God), Fackenheim explores the rupture in Jewish thought caused by modernity. He analyses the thought of Hegel (his favourite) and Heidegger (whom he doesn't forgive for never repenting his public support of the

## Murder of the soul



TO MEND THE WORLD: Foundations of Future Jewish Thought by Emil L. Fackenheim, New York, Schocken, 331 pp. \$12.95.

Hanoch Teller

Nazis) and demonstrates the lack of saving seriousness in much of what we will call philosophy.

Clearly the most powerful feature of *To Mend the World* is Fackenheim's analysis of the concentration camp, Jewish resistance, and the Nazi psyche. The concentration camp, he explains, was the essence of the Third Reich, for it embodied not only systematic torture and murder on a scale hitherto unknown, but the worship of both.

Primo Levi is quoted on p. 99: "On their entry into the camp, through basic incapacity, or by misfortune, or through some banal incident, they are overcome before they can adapt themselves; they are beaten by time, they do not begin to learn German, to disentangle the in-

fernal knot of laws and prohibitions until their body is already in decay, and nothing can save them from selection or from death by exhaustion. Their life is short, but their number is endless; they, the *Muschmannen*, the drowned, form the backbone of the camp, an anonymous mass, continuously renewed and always identical, of non-men who march and labour in silence, the divine spark dead within them, already too empty really to suffer. One hesitates to call them living: one hesitates to call their death death."

The Nazis aimed at creation of the *Muschmann*, a murdered soul in a living body. For the SS, the ideal "solution" of the "Jewish problem" was mass Jewish suicide impelled by Jewish self-loathing. Excremental assault was one means employed by the SS. Micheline Maurela, a survivor, writes (p. 209):

"Imagine what it would be like to be forbidden to go to the toilet; imagine also that you were suffering from an increasingly severe dysentery, caused and aggravated by a

diet of cabbage soup as well as by the constant cold. Naturally, you would try to go anyway. Sometimes you might succeed. But your absence would be noticed and you would be beaten, knocked down, and trampled on. By now, you would know what the risks were, but urgency would oblige you to repeat the attempt, cost what it may. I soon learned to deal with the dysentery by tying strings around the lower end of my drawers."

However, Jewish babies were incapable of either self-hatred or suicide. The Nazi solution was to get other Jews to kill them, whenever possible in the sight or hearing of the mother. Germaine Tillon, a Ravensbrück survivor, reports (p. 213):

"In 1942 the medical service of the Revier were required to perform abortions on all pregnant women. If a child happened to be born alive, it would be smothered or drowned in a bucket in front of the mother. Given a newborn child's natural resistance to drowning, a baby's agony might last for twenty or thirty minutes."

HITLER'S PLAN, however, was thwarted by the Jewish will to live. Those who committed suicide did so far more often out of despair, or for reasons of self-respect, rather than out of self-loathing. So long as Jews had the choice, they preferred life to death, and hated their persecutors rather than themselves.

Pregnant women at Auschwitz were sent to the crematorium on arrival. If they managed to conceal their condition till they had given birth, they were gassed immediately together with their babies. Then why did pregnant Jewish women refuse abortions? What hope was there of saving their babies from drowning or burning? If the logic of destruction was so irresistible, how could it be resisted?

Pelagia Lewinska writes (p. 217): "At the outset the living places, the ditches, the mud, the piles of excrement behind the blocks, had pulled me with their horrible filth... And then I saw the light! I saw that it was not a question of disorder or lack of organization but that, on the contrary, a very thoroughly considered conscious idea was in the back of the camp's existence. They had condemned us to die in our own filth, to drown in mud, in our own

excrement. They wished to abuse us, to destroy our human dignity, to efface every vestige of humanity, to return us to the level of wild animals, to fill us with horror and contempt toward ourselves and our fellows."

"But from the instant that I grasped the motivating principle, it was as if I had been awakened from a dream... I felt under orders to live... And if I did die in Auschwitz, it would be as a human being. I would hold on to my dignity. I was not going to become the contemptible, disgusting brute my enemy wished me to be... And a terrible struggle began which went on day and night."

At Buchenwald, a Ukrainian *kapo* offered to sell a pair of *tefillin* to a group of hassidim for four rations of bread. Confronted with the moral problem of what might constitute suicide through starvation, nevertheless they sold the bread and "prayed with an ecstasy which it would be impossible ever to experience again in... (their) lives."

Resistance meant to affirm being in the face of destruction. The mothers and the other victims had a spokesman in Lewinska and the Buchenwald hassidim.

THIS DEFINITION of resistance is just one of several indications that Fackenheim no longer subscribes to two outrageous and thoroughly non-Jewish ideas advanced in the last chapter of his *God's Absence in History*. There he argues that martyrdom means to testify to the gentiles. However, since the Germans were impervious to such a testimony, there couldn't be a true martyrdom in the camps. He maintained, also, that the real Auschwitz imperative was "to live" at whatever the price.

Fackenheim's arguments in *God's Absence in History* invalidate the Jewish acceptance of martyrdom in the appropriate circumstances, and seem also in part a response conditioned by Nazi attitudes. He would have done better to ignore such attitudes, even though his own arguments are based on opposition to them.

In any event, the *tikun* for Fackenheim — the mending of the world after destruction — is the State of Israel, its creation by a people who, it was assumed, had "lost the arts of statecraft and self-defence forever."

## Rock in a hard place

THE WORLD OF THE YESHIVA: An Intimate Portrait of Orthodox Jewry, by William B. Helmreich, New York, The Free Press, a division of Macmillan, 412 pp. \$19.95.

A. Rakeffet-Rothkoff

Judaic Studies faculties of the City College and the Graduate Center of the City University of New York. When undertaking this project, the Chairman of City College's Judaic Studies Department remarked to Helmreich: "I don't know whether you're studying *Gemora* so you can write a book or whether you're writing a book so you can study *Gemora* — but I don't suppose it really matters." He was correct on both counts.

Helmreich gives us a brief history of the *yeshiva* as an institution and its continuance on the American scene. The *yeshiva's* goals, methods, students and lifestyle are analyzed. Most interesting are the in-depth interviews with *roshes yeshiva*, teachers or *rebbe's*, and present and former students. The late Rabbi Yitzhak Hutner of Yeshiva Rabbi Chaim Berlin aptly described the American Jewish community of the 1930s: "It was like a *midbar*. We had so much to do. We had to convince Jewish parents that it wasn't so terrible if the child didn't go to a public elementary school. The parents were only afraid of the truant officer. They taught nothing in these schools! Nothing! They taught that two plus two equals four. It took them eight years to teach what you could learn in one. For our Jewish children it was a joke. And so we built and developed our own schools. And they didn't lose anything from not going to public schools."

and direction that led to young men studying for as many as 15 consecutive years at Lakewood Yeshiva. The unusual length of their studies occasioned jokes. The following story was told to the author by a *yeshiva bocher*: "The policeman in town came over to one guy and said he can't understand the *Yeshivaleft* (members of the *yeshiva* community). 'A guy got a ticket a few months ago,' he said 'and I asked him how long have you been in the school?' And the guy said, 'Fifteen years.' 'Wow! you must be the dumbest guy in Lakewood. You've been in school fifteen years and you haven't graduated yet!'" One of the most fascinating chapters in the book is "Out on the Next Bus" (for deviance in the *yeshiva*). The following story typifies the strange situations that can develop as the *yeshiva* student struggles with both its traditions and the American scene: "My roommate was playing Simon and Garfunkel music. I happen to think it's beautiful... like 'Bridge over Troubled Water.' As an instrumental it could pass for a Yiddish *nigun*. In fact, when I learned before

in another Yeshiva my *chavrusa* used to hum it while he was learning and the *rebbe* picked it up and he thought it was beautiful.

"Anyway, in short, one of the guys next door told the *meshgach* that this guy plays rock, non-Jewish music. So the *meshgach* comes over to me and asks me. Now I couldn't care less what my roommate does. They're not going to change him anyway. So I said he probably plays the *Yiddische nigunim* but he surely wouldn't play rock music. When the *meshgach* came over to me the second time, I had to tell him something. I told him he plays these former Yeshiva students, Shimon and Garfunkel. They made a couple of *Yiddische* songs. 'Oh good,' he said, 'as long as he doesn't play the rock music...'

Helmreich's volume is basic for an understanding of the institution which has been the prime mover in the rejuvenation of American Jewish Orthodoxy — the *yeshiva*. It will be a welcome addition to the library of every former *yeshiva* student, and to all those interested in the influence of Tora life on the contemporary scene.







# Self-examination

AN AMNESIAC awakes in a grey-padded hospital room. He slowly learns that he is the British writer Miles Green, that the woman purporting to be Dr. Delfie is in fact his personal muse, and that the grey cell in which his therapy is being conducted is actually the inside of his head.

Lord knows what was going on inside British novelist John Fowles' head when he decided to try to spin out this unpromising *Twilight Zone* conceit into something like a full-sized novel. But whatever it was, it deceived him.

Ms. Muse periodically annihilates herself, only to reappear in some other form to continue her rather unsatisfying arguments with Green about the nature of literature. Occasionally she re-conjures him, occasionally he re-conjures her; if we cared, we might wonder who is supposed to be inspiring whom. What is clearly uninspired is all the fancy literary name-dropping, the rather mechanical scenes of sexual foreplay, and the tiresome stretches of philosophical by-play.

GREEN IS given to pronouncements like, "Serious modern fiction has only one subject: the difficulty of writing serious modern fiction." Fowles hacked over this sort of thing to no great profit once before, in his undergraduate manifesto, *The Aristos*. Putting it in the mouth of his alter-ego, Miles Green, is the best argument for amnesia I've heard in a long time. As for Miles's muse — we are not amused.

A *Mantissa*, by the way, is defined by the OED as "An addition of comparatively small importance, especially to a literary effort or discourse." That makes the title the only thing right about this book. Fowles is enormously skilled at writing serious modern fiction (*The French Lieutenant's Women*, etc.). He's just rather dreadful when he writes seriously about serious writing.

**MANTISSA** by John Fowles. London, Triad-Grenada. 190 pp. £1.95.

**NELLIE WITHOUT HUGO** by Janet Hobhouse. London, Penguin. 192 pp. £1.75.

S.T. Meravi

THE FRONT and back covers of this first novel are spattered with endorsements comparing Janet Hobhouse to Margaret Drabble, Iris Murdoch, Joan Didion and Ann Beattie. As the gallery observed when the duchess took her seat at the opera, that's quite a spread.

Such comparisons may be forgiven as inevitable promotion of a new writer, yet they are not all that out of line. A native of New York and a graduate of Oxford who now divides her time between the U.S. and England, Hobhouse is clearly comfortable behind the wheel both in the fast lanes of the Didion-Beattie expressway to desperation and in the meditative cobbled lanes of Murdoch-Drabbleland.

All such lanes of course lead into the contemporary female psyche. For this mule reader, *Nellie Without Hugo* means yet another fascinating, if somewhat bewildering foray into the Enemy Camp.

This one is a New York restaurant novel, where the reader is allowed to eavesdrop as Nellie debates freedom and identity with her unmarried sister, love and sex with her mother, mothers with her lover, a proper whiskey sour with the waiter, and so on.

IN THE TAXIS to and from these chichi mid-Manhattan eateries, or in the shower, or in between the rumpled sheets, Nellie tends to self-examination ("How then would Nellie feel?"). Her questions run to

the rhetorical, the tragical, the comical, the historical, and the tragical-comical-historical-pastoral. Her answers run to something like this:

"She would feel, wouldn't she, outclassed and overthrown, threatened, not only in the manner of the first lady of the harem asked to embrace the newest bride, but threatened legally? Because she would be asked to consider once again whether marriage, with its built-in guarantee of emotional boredom, with its almost guarantee of sexual deception was such a good idea when there was single life available with its guarantees of sexual and emotional boredom, of course, and spiritual degradation and so on, both to be weighed and considered and compared until in the end all deviations from the ideal are just forgiven in exchange for the pleasures of forgetting."

Puff puff. Yet the novel isn't nearly as glibly as this makes it sound, for Hobhouse has up the sleeve of her Elizabeth Ashley mother Hubbard a saving irony.

Nellie is an art historian (Hobhouse herself has written a biography of Gertrude Stein) who is desperately trying to find in the anguish she sees in Abstract Expressionism a parallel to the anguish which afflicts her and her mum and sisters. She is certain the answer is in the art, but she can't pin it down.

An eminent critic highly reminiscent of Harold Rosenberg ("His voice was a rich but fast quack, delivered from the side like Groucho Marx") finally tells her: "Well, they had to paint something." Sadly, that's too abstract an expression for Nellie.

PINNING down the source of the anxiety is what characters like Nellie invariably fail to do. But the stabs they make are revealing, and that is why such inquiring novels, women's or otherwise, are worthwhile. If Drabble, Didion and Co. plunge their needles closer to the heart of the matter, Janet Hobhouse nevertheless makes a few good stabs herself — and not without a redeeming ironic twist of the wrist.

# The scorned woman

**LILACS OUT OF THE DEAD LAND** by Rachel Billington. Harmondsworth, Penguin Books. 238 pp. £2.50.

**SISTER WOLF** by Ann Arensberg. New York, Washington Square Press. 191 pp. \$4.95.

Michelle Cameron

CONGREVE'S APT phrase, "Hell hath no fury, like a woman scorn'd," comes to mind when reading Rachel Billington's *Lilacs out of the Dead Land* and Ann Arensberg's *Sister Wolf*. For in each novel, the heroine's confused passions become a negative and destructive force when she perceives misuse or misunderstanding of her emotions.

*Lilacs out of the Dead Land* has April as its heroine, a lady seriously in trouble with her feelings. (Parenthetically, Rachel Billington's obvious references to T.S. Eliot's *The Wasteland* must be noted. However, precisely what she was trying to imply through her use of Eliot's poem remained obscure and unexplained throughout the novel.)

April lives several different existences without truly identifying with any of them. A schoolteacher, she has no empathy with her students; a daughter, she and her parents have set up a distance of vague politeness between them; a mistress to a married man, she is conscious of living up to her lover's expectations of what she should be like, rather than sharing her true self with him. It is only with her sister that April feels some sort of belonging. When this sister is killed in a plane crash, April feels bereft, and the effect on her is devastating.

In an attempt to bring some meaning into her life, she goes abroad with her lover, and it is only through an act of violence that she finally discovers her true self.

Chapters of April's life in England are neatly sandwiched between chapters of her trip abroad, so that we are given the results of April's meaningless existences in England almost before we understand why she is so distraught. The flashback technique, as employed here, is not particularly successful, nor does it justify the initial confusion. Rachel Billington is far more apt in her rich imagery: April's world is one of heady smells, physical sensations and eye-riveting sights, and these are all very acutely evoked.

ANN ARENSBERG'S *Sister Wolf* shares this richness of description. To be fair, it exceeds it, and is by far the superior novel. Marit, a strange and passionate woman, has funds and land enough to turn her New England estate into a wildlife sanctuary. Her actions are considered unaccountable and dangerous by her neighbours, but they cannot control them. Only her lesbian friend Lola gets any pleasure out of them.

Marit hasn't much thought about falling in love, but she is ultimately not given a choice. The wolves she harbours illegally in her sanctuary bring her a young man, Gabriel, and her senses are overwhelmed by him. From that moment on, she loves with all the excess of her passionate nature — and the ensuing jealousy is the cause of two untimely deaths.

*Sister Wolf* is a rich and exciting novel. Marit's excesses are portrayed in all their vividness. She loves, she hates, with the fervour of a Heathcliff. Arensberg's portrait of Francesca, Gabriel's former wife, with the messy detail she introduces wherever she goes, is inspired. So too, is the picture of Lola, who conceals her own outrageousness under a facade of social well-adjustment. But *Sister Wolf* remains throughout Marit's story — and as such is one of the most unconventional and exciting novels to emerge lately.

AT A supermarket counter the other day, I was carefully comparing prices and taking notes. "How nice to see a shopper doing this these days," a fellow consumer praised me. He was disappointed to hear that it was part of my work as a journalist.

A major problem in an inflationary economy is that prices and wages spiral so dizzyingly that the consumer despairs of trying to remember what anything should cost. He doesn't recognize a bargain when he sees one, and doesn't know when he is being overcharged. One is tempted not to care anymore, and to buy whatever one can, wherever it is convenient, so long as one has money in one's purse, or a credit card, or a chequebook with overdraft privileges.

No matter how fast the prices of individual items change, however, the overall patterns in the marketplace remain more or less the same. Generally speaking, the most expensive places are the neighbourhood delicatessens, grocers, greengrocers and butchers. After these come the supermarkets of any chain; and after the supermarkets, the semi-wholesale or discount stores (including Shekhem and the various warehouse-style hypermarkets); and finally, the open-air markets.

"WHAT ABOUT shopping in the actual wholesale markets?" a reader asked me after the previous batch of price shakeups.

The spokesman of Tnuva, which dominates the wholesale produce field, told me its warehouses throughout the country are indeed open to individual consumers, provided only that they are willing to buy in sufficient quantity. He warned, however, that if any commodity happens to be in short supply, Tnuva will give priority to its regular commercial distributors rather than the general public. All big cities and most middle-sized towns have a Tnuva warehouse, which generally deals in poultry, eggs, fruit and vegetables.

At the huge wholesale market in Tel Aviv, however, Tnuva doesn't sell any poultry. The poultry for the area is distributed from a Holon warehouse — which is not open to the public. There are eggs aplenty at the Tel Aviv wholesale market, sold by both Tnuva and Tenne in cardboard trays of 30. But a tray of eggs costs only a couple of shekels less than it would at an ordinary grocery store that sells loose eggs and sticks to the official price-list as required by law.

The real saving in eggs, I learned, doesn't depend on where you buy them, but on whether you get them loose or in open trays, rather than in closed cartons. For every closed carton of six, the seller is permitted to charge an extra IS3. On 30 eggs, this means you are getting two to three eggs free when you don't buy them in a box. But the Egg and Poultry Marketing Board tells me that no shop or chain-store is required to sell loose eggs any more if it doesn't want to, and more and more are offering them in boxes only. The paper carton costs the same, by the way, whether you are buying the biggest and most expensive eggs, or the smallest. At least at the wholesale markets, you are paying only for eggs, not cartons.

WHEN IT comes to whole frozen chickens, the savings are much more dramatic. In towns where Tnuva offers its chickens directly to the public, the saving is about 12 per cent. You must buy a carton of 10 chickens at a time — but at this

# Budget blues



## MARKETING WITH MARTHA

rate of discount, it means that more than one chicken is actually free.

The wholesale market in Tel Aviv is set up to sell fruit, including citrus, to the general public, but not vegetables, because of the quantities involved. The morning I checked, I was offered cardboard trays of about five kilo each of large Grind Alexander apples at IS70 a kilo, and Jonathans at IS85. A tray of grapes or persimmons may weigh eight to 10 kilo, apples or citrus by the carton weigh about 16 kilo. These are quantities a private consumer could manage, especially if sharing with a neighbour or two. The price I was offered for oranges was IS33.50 a kilo, while the going rate outside was IS50—IS60.

Theoretically, the wholesale market will sell you vegetables too — but the minimum quantities are overwhelming. A sack of potatoes weighs 40 kilo; I was offered half a sack at IS38 a kilo, compared with IS45—IS50 on the open retail market, but turned that down. Once, before Pessah, I bought half a sack of potatoes and they got rotten before we reached the bottom.

HOW MUCH could one save on buying fruit at the wholesale market? Shmuel Ben-Ami, deputy director of Tnuva's wholesale operations for Tel Aviv, estimates a 30 per cent saving compared to supermarkets and a 50 per cent saving compared to prices of equally top-level produce at the fancy greengrocers.

But even if this is so, one must weigh the savings against the inconveniences. At the Tel Aviv wholesale market on HaHashmona'im Street there is a IS60 parking fee for private cars. There are cheaper public parking lots on adjacent streets, but these are usually full during the mid-morning hours. Shopping hours at the Tel Aviv market are 6 a.m. to about 2.30 p.m. on weekdays; on Fridays there is nothing available except eggs. The wholesale markets prefer cash payment, but will generally take personal cheques once they get to know a customer. No credit cards, of course.

When it comes to fruit and vegetables, I have always contended that the best buys by far are at the open-air markets. A comparison last week between prices in a Tel Aviv Co-op Supermarket and the Carmel outdoor market simply reinforced my belief. Furthermore, the choice in an outdoor market is so

much greater; if you don't like the look or the price of the tomatoes at one stall, you can move on to another. Just a few examples of prices: tomatoes — IS45 at the Co-op as against IS15 to IS35 at the market; large radishes, IS45 versus IS30; green peppers — IS40 versus IS25; string beans — IS120 versus IS70; bananas — IS156 versus IS120; avocados — IS145 versus IS100; green grapes — IS70 versus IS40; apples — IS80 to IS106 for various types at the Co-op versus an average of IS30 to IS60 for all types (often unlabelled or mislabelled) in the Carmel market.

INCIDENTALLY, I saw nothing inferior about the Grand Alexander apples I bought in the Carmel market for IS50 a kilo when I compared them to those offered at the Tnuva wholesale market for IS70 a kilo, except that they were smaller (and more practical for a child's lunchbox). You can economize a lot on fresh produce in the markets if you don't insist on the preferred sizes. Huge marrowns, which are selling for IS10 a kilo, are perfectly adequate in many cooked dishes; conversely, small gambas are just as good in salads as big ones, and cost much less.

The open-air market areas are good for many other bargains too — particularly in meats and household cleaning materials — but a little knowledge of prices is a useful thing. One cannot blindly assume that everything will be cheaper here. A general rule is that government-price-controlled items are not up to be much (if at all) cheaper in the so-called discount districts, while free-market items are likely to represent big savings.

For instance, at a large meat-and-poultry dealer in the Carmel Market, No. 3 frozen chickens were being offered last week for IS180 a kilo — which is actually against the law, because the maximum controlled price was IS176 for this size, and IS180 for sizes "mini." No. 1, and No. 2. But packaged frozen chicken wings — which are not price-controlled — were a mere IS75 a kilo, while they were selling for IS123 a kilo at Shekhem and a whopping IS140 at a North Tel Aviv delicatessen, where I watched a woman buying a package for her dog.

I'M SURE the average consumer doesn't know exactly which meat and poultry products are price-controlled and which are not, I

didn't know myself until I started this research. In the poultry field, egg prices are government-fixed, and so are the prices of frozen whole chickens and the following frozen parts on trays: skinless breast, lower quarters, drumsticks, thighs, livers, gizzards, hearts and spleens. Furthermore, it is permissible to take an extra few shekels a kilo (IS3.50 extra as of last week) for frozen chickens which are labelled "kasher l'chadran" or extra-kosher. Fresh chicken and other fresh and frozen poultry (such as turkey) have no government-regulated maximum prices.

The government also regulates the maximum prices of 10 different cuts of frozen imported beef, as well as the price of ground beef made from frozen meat. These cuts are identifiable both by name and by number.

Excerpts from these lists appear in the news media whenever prices are raised, but it would be useful if meat counters and butcher shops were required to post a complete up-dated list at all times. Then, if a merchant wished to give a discount, the amount being saved would be obvious to the customer.

The people who run discount meat outlets say they cannot afford to cut prices on government-subsidized and price-controlled meats and poultry by more than 5 to 7 per cent below the official rates. Their real bargains, they say, come in the non-regulated items, where savings can average 15 to 25 per cent compared to supermarkets, and even more when they offer "specials" at cost-price or less.

I know many consumers who swear by the Shekhem meat department; and indeed Shekhem's meat-processing plant has a fine reputation in its field for quality and hygiene. On the other hand, customers should be aware that when they are buying frozen imported beef from Shekhem, they are doing so at prices that include an approved addition per kilo for the convenience of koshering (soaking and salting) the meat and packaging it in meal-sized quantities.

As of last week, the permitted extra for koshering frozen beef was IS14.50 a kilo. Shekhem was selling its frozen beef under the general label of "roasting meat" (*Basar tsli*) at IS420 a kilo, while the highest maximum price for ordinary frozen beef of the prime shoulder cuts was IS395. Shekhem customers do not know exactly what cut of beef they are getting for the price.

BEEF is one of those rare items for which "imported" is synonymous with "economy." Locally produced beef is considerably more costly, is fresh rather than frozen, and includes kosher hindquarters as well as forequarters. Selling for several hundred shekels a kilo more than its imported frozen counterpart, fresh local beef is a delicacy which not many households can afford, except perhaps as an occasional treat.

Fresh fish, apart from price-controlled carp, is also much dearer than frozen salt-water fish, whether frozen at sea by Israeli vessels or imported from foreign shores.

But in other departments, the prices of local items compare favourably with those of imports. The recent massive devaluation seems to have had the desired effect, and for the first time in years many foreign products are significantly dearer than their local counterparts.

You can see this in shoe-shop windows on fashionable Dizengoff, where the new winter imports often cost twice as much as their local

counterparts, and you can see it on the supermarket shelves. I was delighted, for instance, to see that Rumanian and Hungarian imported jams were selling at the Co-op chain for IS121 for a 450-gram jar, while the Co-op's house brand of the same size sells for IS73.50. Local jams by Asis and Vita were priced in between, at just over IS100. Only a year ago, the Eastern European imports were competing equally with, or even underselling, the local jams.

Here and there, one still sees reminders of the cheap-import period. Tel Aviv's Shekhem has a display case full of almost identical women's bedroom slippers from Italy, Spain and Israel. The highest price tags are on the Israeli ones, at IS1.044 a pair. The cheapest are the Italian, IS690 to IS990 — and, what's more, Shekhem is offering a special discount on these.

IN CLOTHING, perhaps more than in food, where you shop can mean a huge difference in price. Israeli-made women's jeans in North Tel Aviv whether in small shops or department stores, range from IS2,300 to IS3,500. By going down to the wholesale clothing district of the city, on Derech Yafa-Tel Aviv, I found very fashionable-looking jeans for around IS1,700.

The Carmel Market remains a favourite haunt, not only for food but also for clothing. If you know how to hunt, you can find some real bargains, especially for children. I bought some lightweight long-sleeved pullovers for my daughters for a mere IS200. Women's bikini-style underpants at three for IS100, aren't a bad buy either; plain long-sleeved sweatshirts in adult sizes sell for an average of IS750.

At a household supplies shop near the *shuk* parking lot, I bought 24 rolls of an off-brand crepe toilet paper for IS300. The paper is perforated. Last time, my children complained that my bargain 48-roll pack was unperforated and hard to tear.

A three-kilo bag of Sod washing machine powder was selling there for IS500, but Shekhem had the same thing on special sale for IS432.25 for customers who hold its discount booklets. Either price beats that of the Co-op, which offered the same Sod powder for IS686.

On the other hand, a litre of imported Palmolive dishwashing detergent costs only IS306 at the Co-op, compared with IS335 at Shekhem. Any of the local washing-up liquids, however, cost considerably less than this, another good sign that the import-local balance is shifting in favour of Blue-White.

COMPARING prices makes sense, but you have to keep a sense of proportion. Imagine standing in front of a supermarket counter trying to figure out which dishwashing detergent is the best buy when not only the sizes of the containers are different, but each contains a different percentage of "active ingredient" (from 12 per cent in the simple "Ama" brand to a vigorous three times as much in the brand called proudly "Ruch 36 per cent").

In the end, I did what most consumers would do — I bought the brand I had come to prefer on the basis of its consistency, scent and style of container. After all, I wasn't about to engage in higher mathematics just to choose a dishwashing solution.

Perhaps every careful consumer today should invest in a cheap pocket calculator.

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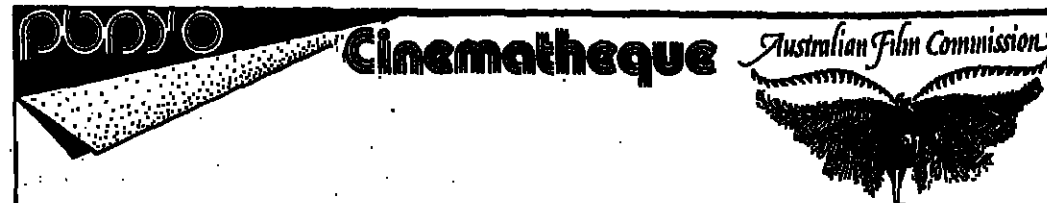
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